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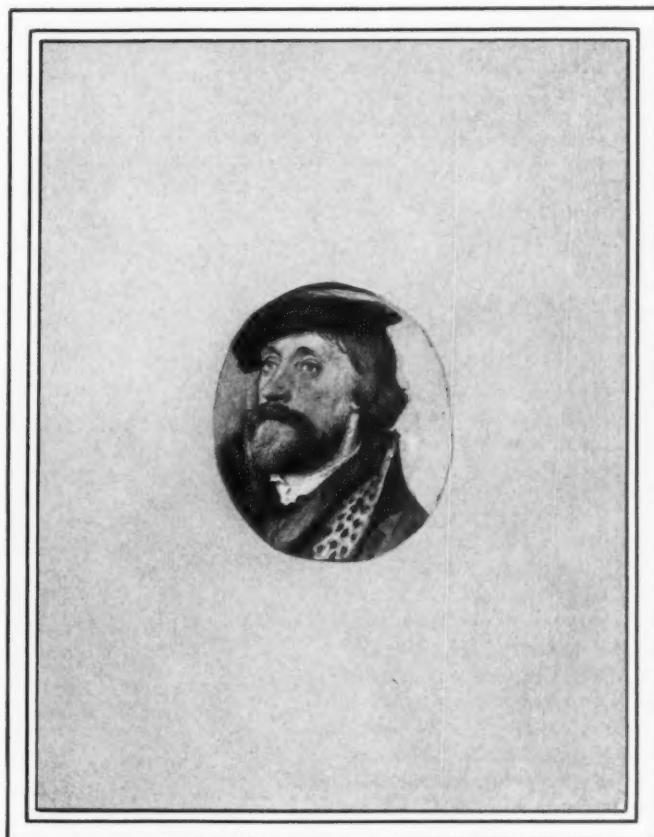
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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MINIATURE PORTRAIT OF THOMAS WROTHESLEY
BY HANS HOLBEIN

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

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THE OPENING OF THE
CLOISTERS

On and after Tuesday, May 4, The Cloisters will be open daily to the public. A private view for members and friends of the Museum will be held on Monday, May 3.

PUBLIC SHOWING OF MUSEUM
FILMS

On Tuesdays and Thursdays during the month of April the public will be given an opportunity of seeing the films made and owned by the Museum. These will be shown at four o'clock in the Lecture Hall. Those who wish to know which films are to be seen on a certain day may learn this by inquiry at the Information Desk.

A MINIATURE BY HOLBEIN

The miniature portrait of Thomas Wriothesley, later first Earl of Southampton, which has been recently purchased,¹ is not to be found in the catalogues of the
¹Tempera on cardboard; h. 1 $\frac{1}{8}$ inches, w. 1 inch. Purchase, Rogers Fund, 1925. In the Room of Recent Accessions.

work of Holbein. Nevertheless, it has always been attributed to him, and after the time of its painting, between 1530 and 1540, it remained the property of the Wriothesley family and their descendants until about 1875, when it was purchased from the seventh Earl of Shaftesbury by Sir Francis Cook, the collector. The miniature had become the property of the Earls of Shaftesbury through the wife of the fourth earl, Susan, the daughter of the third Earl of Gainsborough, the first earl of that title having married the daughter and heiress of the last Earl of Southampton. In 1865 the miniature was exhibited in the South Kensington Museum as a portrait of a gentleman by Hans Holbein, the name of the sitter having been forgotten, and it was there identified by Sir George Scharf as the likeness of the first Earl of Southampton. It was exhibited again in 1889 at the Burlington Fine Arts Club.

The collection of Sir Francis Cook was comparatively inaccessible and this may account for the fact of its omission from the catalogues of Holbein's work. In 1925 it was sold at Christie's, the Museum buying the work a short time later from its purchaser at the auction.

All other miniatures by Holbein are circular, and in all probability the original form of this work was circular. The cardboard on which it has been painted bears evidence of having been clipped to its present oval shape, crowding the head and cap in the narrow rim of its present frame. The original study for the head in crayon on buff paper has recently entered the Louvre from the Flameng Collection; the drawing also has been trimmed—close up to the outline of the head in fact, and the background has been pieced out with a paper matching the paper used by Holbein.

An entertaining account of the first Earl of Southampton can be found in an article on the Wriothesley Portraits by Richard W. Goulding in the eighth volume of the Walpole Society, 1919–1920. Reading this article one finds that Thomas Wriothesley (1505–1550) was a successful politician of the perilous times of Henry

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VIII, successful in that he gained position and wealth by his activities and also that he escaped the decapitation which was generally at that time the result of change of political power. In 1538, at about the time of the painting of this miniature, he was sent as ambassador to Mary, Queen of Hungary, Regent of the Netherlands, in Brussels to treat of a marriage between Henry VIII and Christina, Duchess of Milan, Holbein himself being of the embassy. The portrait of the Duchess which the artist then painted after a single sitting of three hours' time² was brought back to England so that the King might know the appearance of her whom he was wooing; the ambassador reporting to his master at the same time that her "lyvely visage did much excel her picture." Nothing came of the matrimonial plans, and the picture, now one of the most precious masterpieces of the National Gallery, remains the grand result of the whole affair. The theory that our miniature is also a result of the embassy is not improbable.

In 1540 Wriothesley was knighted and in 1544 he became a baron of the realm and Lord Chancellor, an office he discharged "with more Applause than any before him and with as much Integrity as any since."³ A later authority, on the other hand,⁴ states that he was "very inadequate to the discharge of the judicial duties of his office and the public complained loudly of his delays and mistakes." His great solicitude, says the same historian, was "to conceal his ignorance from the bar and the by-standers. Desirous to do what was right both for his own conscience and his credit he appointed commissioners to hear causes in his absence, afterwards taking his seat in court occasionally as a matter of form."

He was unscrupulous in religious matters, accommodating himself with perfect accord to the policies and wishes of Henry VIII.

²"12 March 1538" at "wone of the cloke in the aftrenoon, having but three owers space." John Hutton's report to Cromwell.

³David Lloyd, *Statesmen and Favorites of England*, 1665.

⁴Lord Campbell, *Lives of the Lord Chancellors*, 1846.

He abjured the Pope in 1544 when he was made Lord Keeper of the Great Seal, enriching himself by the purchase of confiscated Church lands, and at the same time when expedient he prosecuted heretics. His subserviency was appreciated and Henry's intention to create him an earl was only prevented by the death of the monarch. It was carried out by the government of his successor and in 1547 the title of Earl of Southampton was conferred upon him.

The miniature shows what a good-looking if rather crafty young person Thomas Wriothesley was in his prime. Regular features, light blue eyes, silky blond beard and hair, a certain manicured look which one hardly expects to find at the court of bluff King Hal. He must have been an insinuating courtier. Holbein with perfect art and perfect impartiality sets it all down. He was in no degree hampered by the tiny scale; the miniature has the precision and boldness of a life-sized portrait.

BRYSON BURROUGHS.

EARLY AMERICAN JEWELRY

On the first floor of the American Wing at the foot of the staircase there has recently been placed on exhibition a little case the interest of whose contents is considerably out of proportion to their size. In it have been brought together a number of intimate personal possessions of Americans of the eighteenth and early nineteenth centuries.

Much jewelry was worn by both men and women of the eighteenth century. Even in the seventeenth century, particularly about New York, there was more than a modicum of precious possessions of gold set with stones. In the inventory of the widow of Dr. Jacob de Lange, dated 1682, are mentioned: "One embroidered purse with silver bugle and chain to the girdle and silver hook and eye; one pair black pendants, gold nocks; one gold boat, wherein thirteen diamonds and one white coral chain; one pair gold stucks or pendants each with ten diamonds; two diamond rings; one gold ring with clasp beck;

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one gold ring or hoop bound round with diamonds." This would be a not unusual quantity of jewelry for a moderately well-to-do woman, while in the families of the very rich citizens of New York and its environs a much larger and richer store of goldsmiths' and silversmiths' work, of cut stones and pearls, would have been found.

The love of gay jewelry, brought to New Amsterdam by its Dutch settlers, is noted by Madam Sarah Knight, who rode from Boston to New York in the autumn of 1704 and in her journal gives a vivid glimpse of the town as it was at that time. She tells us that "the English go very fashionable in their dress. But the Dutch, especially the midling sort, differ from our

hoard of the eighteenth century. There are, first, a pair of handsome paste and enamel shoe buckles and a pair of gold sleeve buttons from the Van Cortlandt family, lent by Miss Anne Stevenson Van Cortlandt. The former belonged to General Pierre Van Cortlandt (1762-1848), and the latter are said to have been worn by Stephanus Van Cortlandt (1643-1700), who was the first native-born mayor of New York.

The shoe buckles are of paste set in silver, the brilliant stones of varied sizes and shapes forming a handsome pattern. Insets of deep blue enamel on gold introduce a note of rich color (fig. 2). These handsome shoe buckles of the third quarter



FIG. I. GOLDSMITHS' WORK WORN IN AMERICA
IN THE XVIII CENTURY

women, in their habitt go loose, were French muches which are like a Capp and a head band in one, leaving their ears bare, which are sett out with Jewells of a large size and many in number. And their fingers hoop't with Rings, some with large stones in them of many Coullers as were their pendants in their ears, which you should see very old women wear as well as young."

Much of the goldsmiths' work shown in this small group in the American Wing has descended to its present owners from Dutch ancestors; some of it, from the French Huguenots who settled in this neighborhood in the late seventeenth century. Little of it, however, dates farther back than the early part of the eighteenth century. Curiously enough, although many of the items have been lent by different owners, a number have come from a common family

of the eighteenth century are of the type imported for the use of elegant gentlemen. The cuff links, of an earlier date, are of gold set with pearls, the gold enriched with delicate engraving (fig. 1).

Two gold mourning rings of the middle of the eighteenth century, the gift of Mr. and Mrs. William A. Moore, recall a custom of the time. Both are handsomely wrought from gold and set with stones. The band of the ring is designed to suggest a ribband on which an inscription runs, in one case cut from gold, in the other enameled with a black background which brings out the gold letters. The inscription on the latter ring reads as follows: "Mary Vallete. ob: 5 June 1762. aet. 61 Ys 8 Ms." Mary Vallete was Mary Jay and married Pierre Vallete in 1723. A little gold seal, set with carnelian and engraved with his cipher, belonged to Pierre Vallete and would date

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from the first quarter of the eighteenth century.

One of the most important pieces of American goldsmiths' work in existence is the little gold snuff-box shown in this case (fig. 3). The maker's mark, P.S., has not been identified but the engraved decoration is signed by Maverick (Peter Rushton Maverick, 1755-1811). This box, together with a silver seal and a small miniature of Mrs. John Jay, has been lent by Mr. and Mrs. John C. Jay. The box, engraved on the top with the coat of arms of the City of New York, was presented by the City to Chief Justice John Jay in 1784, together with the parchment giving him the freedom of the city. Its importance historically is thus very great while its interest as the handiwork of an American goldsmith with decoration signed by the well-known engraver, Maverick, gives it a unique importance.

The silver seal, cut with the arms of the Jay family, dates from the last quarter of the seventeenth century, and was the property of the first member of that family to settle in America.

So much for the pieces whose owners were associated with the early years of New York, members of families whose contributions to their city and country are part of its recorded history.

Other fascinating articles of personal adornment or use are of New England provenance. A little pair of gold cuff links engraved with a rosette design (fig. 1) bear the mark of Paul Revere, whose handiwork was by no means confined to silver. These have been lent by Miss Florence J.

Clark, in whose family they have always been.

A pair of knee buckles, paste jewels set in silver, are the gift of Mrs. William L. McKenna. These were the property of John Hancock, according to reliable family tradition.

A characteristic late eighteenth- and early nineteenth-century group has been lent by Miss Ellen J. Stone and Mrs. Morgan Grinnell. Miss Stone has lent three mourning rings of the early nineteenth century and a memorial miniature on ivory, and Mrs. Grinnell an ivory fan.

The rings are typical examples of the mourning rings of the period, two set with jet and crystal, one with a tiny memorial miniature surrounded with pearls. The ivory miniature commemorates the death, in 1795, of a little girl, and depicts her standing beside a funeral urn, releasing her soul in the form of a dove (fig. 1).

The ivory fan is of a sort which was so often brought from China by the sea-captains of Salem as a gift to their women-folk. It is of pierced ivory, and a central shield bears the monogram of the lady for whom it was purchased.

Such a little group as this gives a suggestion of the private life of the men and wo-

men of a bygone day. Their love of personal adornment, their family pride, their sentimental devotion to the dead, and their thoughtfulness of the living are all recalled by the jeweled buckles, the seals, the mourning jewelry, and the fans which they possessed. In the golden box is recorded more than these, the recognition by a city of one of her most eminent sons.

CHARLES O. CORNELIUS.

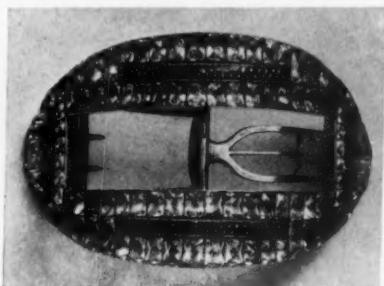


FIG. 2. SHOE BUCKLE
PASTE AND ENAMEL



FIG. 3. SNUFF-BOX DATED 1784
THE WORK OF AN AMERICAN GOLDSMITH

COPTIC TEXTILES

RECENT ACCESSIONS

The Museum collection of Coptic textiles has been enlarged by seventeen pieces presented by George D. Pratt. They are unusually interesting examples both from a

Alexander the Great in 331 b. c. The Greeks forming the upper class were the real masters of Egypt and made attempts to assimilate the native Egyptians by finding a common object of worship. For this purpose they built the great temple of Serapis, representing a sort of Hellenized



FIG. 1. COPTIC TEXTILE
III-IV CENTURY

technical and from a decorative point of view. The richness of design and the magnificence of the colors of Coptic textiles have long been recognized, and the textile and costume designers have lately returned to them as a source for new motifs or color schemes. Our Museum is fortunate enough to have one of the most representative collections of Coptic textiles, but unhappily because of lack of space only a part of it is available to the public. But those on exhibition, which are the choicest ones, give the art student an idea what the weavers and designers of Christian Egypt were able to do with mechanical devices not so elaborate as those to which we are used. The Coptic weaver knew several methods of weaving to produce certain decorative effects, sometimes imitating other fields of art such as painting or mosaics. The character of the decoration is also of great interest. The figure subjects and ornamental motifs are derived from three main sources: the ancient Egyptian, Hellenistic, and Christian.

In the year 332 b. c. Alexander the Great conquered Egypt and after his death it fell to his general, Ptolemy. This was the beginning of a new era in the history of Egypt. The center of Hellenistic art and culture was Alexandria, a city founded by

Osiris. But despite religious compromise and frequent persecutions, the native Egyptians worshiped their ancient popular gods and animals and continued to do so under the Romans who in 30 b. c. became the rulers of Egypt. The Hellenization of Egypt proceeded gradually up the Nile, but was confined to cities with a large Greek population. The masses of the Egyptian peasants were influenced only slightly by the foreign ideas and customs. On the other hand, the Greeks and Romans adopted many manners and customs of Egypt and the cult of Isis and Osiris spread all over the Roman Empire.

An ancient Egyptian custom was mummification. In the Roman period the bodies after they had been embalmed were wrapped in linen and in this a thin wooden board with a painted portrait of the deceased was placed or the portrait was painted on a cloth covering the body. There was still a third method of

decorating the mummies, by placing a plaster mask with features of the deceased over the head and shoulders.¹ About 250 A. D. a great change in the burial customs of Egypt took place. The body was wrapped in gar-



FIG. 2. COPTIC TEXTILE
III-IV CENTURY

¹C. C. Edgar, Graeco-Egyptian Coffins (Cairo Museum Catalogue); Grüneisen, *Le Portrait*; Guimet, *Les Portraits d'Antinoë*.

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ments worn when alive and buried at once. Doubtless Christianity had brought immediate burial into common usage. To this new custom and to the dry soil of Egypt we owe the splendid collections of Coptic garments and fragments which can be seen in all great museums of Europe and America.

In Egypt Christianity, which brought a new factor into the life of the natives, was accepted fervently. The first Egyptian congregation was founded in Alexandria in the second half of the second century. The official language was Greek but the native Egyptians used their own language written with the Greek alphabet. This language, which is the last stage of the ancient Egyptian, we call Coptic. The name Copt is derived from the Arabic "Quibt" or "Quubt" which in turn came from the Greek "Aigyptioi." The Arabic Quibt implies both the religion and the nationality. The Copts, that is, the Egyptian Christians, called themselves "people of Egypt" or "Egyptians." The Copts early attempted to build a national religious institution independent of the Greek patriarch of Alexandria, and following the custom of their forefathers they began in the second century A. D. to establish monasteries which became retreats of learning and art. In the year 451 began the national Coptic Church which followed the Monophysite doctrine recognizing Christ as one person with one nature. At this time Egypt was ruled from Constantinople, the capital of the East Roman or Byzantine empire. During a short period Egypt was under a Persian rule (619-629) which brought a strong Persian influence into the Coptic art.

The Coptic textiles found in tombs of Saqqarah, Akhmim, Antinoë (founded by Hadrian), and other places consist of garments, hangings, covers, and their fragments. The principal garment of the Roman period was a linen tunic with tapestry-woven ornaments in wool. The tunics were adorned by shoulder bands (*clavi*) of different lengths (see fig. 4), neck borders, and squares or roundels on the shoulders and near the bottom edge. Over the tunic was worn an oblong cloak (*pallium*), which like the tunic was richly

decorated. Besides garments there have been found hangings and covers used as wrappings and decorated with pilasters, arcades, or large human figures (fig. 4).

The decoration of Coptic weavings is



FIG. 3. COPTIC TEXTILE
V-VI CENTURY

either in monochrome or polychrome. In the former case the ornament appears either in purple wool on linen ground or vice versa. The ornamentation shows two styles: the Hellenistic and the Oriental. The oldest



FIG. 4. COPTIC TEXTILE
V-VI CENTURY

Coptic textiles are of the Hellenistic style and belong generally to the third and fourth centuries. The subjects in this group of textiles consist of figures and scenes derived from Greek and Roman mythology. We find representations of Hercules, Orpheus, Bacchus, Pan, Nereids, satyrs, warriors,

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playing boys, and dancers, all displaying plastic-naturalistic treatment both in polychrome and monochrome as seen in figures 2 and 1. The former shows a head of an Eros in the center of a geometrical pattern. The mosaic-like effect of this piece is pro-



FIG. 5. COPTIC TEXTILE
IV-V CENTURY

duced by woolen loops in various brilliant colors. The woolen weft-threads were introduced after a group of four or five weft-threads of the linen ground. The weaver of this textile was an artist well acquainted with the methods of realistic painting. With a few colors, he achieves a realistic effect with a somewhat bold or impressionistic rendering of the human face similar to the Roman paintings and mosaics. Another specimen of the naturalistic style is

seen in figure 1, woven in purple wool and undyed linen thread. This piece, like all others (except figures 2 and 4, which have a looped surface) in the Room of Recent Accessions, is tapestry woven. This band, probably a portion of a clavus, shows two lions (male and female) and a hare, in purple wool, naturally treated. The details are done by fine linen threads inserted with a bobbin or needle. Sometimes textiles woven in monochrome show two or three touches of other colors which give them a very decorative effect. Such a piece of remarkable workmanship with a goat standing in front of a tree can also be seen in the Accessions Room (Acc. No. 26.24.10).

All the textiles described above were woven by professional artist-weavers in cities like Alexandria, Akhmim, and Antinoë. From papyri of the Hellenistic period we know about the great organizations or guilds of professional weavers. At the same time we have to assume that a home industry was highly developed in Egypt and that the majority of textiles found in the tombs were woven by the fellahs (Egyptian peasants) for their own use. These weavers copied designs from other textiles or from pattern books. Three specimens with a decoration in undyed linen on a woolen background illustrate this type of Coptic textiles (Acc. Nos. 26.24.9, 3, and 16). The subject is Hellenistic, Nereids sitting on monsters, dancing figures, and floral motifs, but the rendering is a decorative and conventional one without any attempt at realistic treatment. In the borders of these textiles, which probably belong to the end of the fourth century, appear crosses, which have now a Christian significance. An interesting specimen of the late fourth or fifth century is a part of a cover with a fringe and selvage on two sides (fig. 5). Here we have a polychrome example with a conventional treatment of various Hellenistic figures and subjects combined together. We recognize rows of dancers in arcades, trees and lions, satyrs, warriors, boys with birds, in various colors freely applied without regard to nature. The bodies of the dancers show flesh color or purple in light

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or dark shade, the hair is yellow, red, or green. Amid all these motifs appear in roundels crosses with palm-leaves in the angles.

Gradually the Hellenistic figures, which have now become meaningless, disappear and are replaced by illustrations of Biblical scenes and figures of saints. Also the Oriental influence coming from Syria and Mesopotamia grows more and more apparent. We find in the Coptic textiles such well-known ancient Oriental subjects as lions attacking deer, camels in a landscape indicated by palm trees (Acc. No. 26.24.13), and hunting scenes (Acc. No. 26.24.14). A Christian subject is seen in the roundel of figure 3, which can be dated to the fifth or sixth century. The three figures with nimbus, one standing holding a staff, the other two kneeling, represent probably the Savior between two apostles. The figures are conventionalized without proportion and are probably derived from silk textiles which were woven at that period in the whole Christian East. Among early Christian representations we find often figures, known as "Orantes," with outstretched arms indicating an attitude of prayer. These figures represent the dead facing our Lord. Figure 4, a portion of a cover used probably for burial, shows three Orantes, a woman in the center, a bearded man on the right, and a young man on the left, probably husband and son. The central figure is probably that of the deceased whose husband and son, already dead, pray with her. The treatment is purely decorative and characteristic of the early Coptic-Oriental style. The conventionally treated figures are dressed in tunics in red and green with decoration in blue, red, and yellow, and the details of the faces are in red and dark blue. Here the Coptic weaver freed himself from the Hellenistic ideal of beauty by reducing the figures to a conventional form with predominance of color in accordance with the rules of Oriental art. This textile, in style resembling certain Coptic wall paintings,²

²Quibell, Excavations at Saqqara; Clédat, Le Monastère de Baout.

belongs probably to the fifth or sixth century.

In the roundel of figure 6 is the Coptic-Oriental style, characterized by a richness of colors, fully developed. The subject is one familiar to us from the Sassanian silks in which various animals, chased and chasing, and monsters are the usual decorative motifs. On a red ground are irregularly placed lions chasing gazelles, in blue or undyed linen, dogs, and a huge blue-green monster whose body is divided into compartments in red, blue, yellow, brick red,



FIG. 6. COPTIC TEXTILE
VI-VII CENTURY

and light green. These colors produce an effect similar to that of the contemporary enamels. Compartments in various colors appear on each side of the border, which contains a wavy scroll with palmettes. These bordering compartments are a usual feature of the ancient Egyptian art of all periods and are revived again by the Copts. There have been found in Coptic textiles many motifs of evident Egyptian origin, such as hieroglyphic signs, the winged beetle (*scarabaeus*), and scarabs in various forms. From ancient Egypt is also derived the color scheme of the Coptic textiles, as seen in figure 6, which probably belongs to the sixth or seventh century.

M. S. DIMAND.

ACCESSIONS AND NOTES

CONCERNING WING K. Floor plans and other material relative to the new south wing (K) are published as Part II of this BULLETIN. After the opening of the wing this supplement will be sold for twenty cents as a temporary guide, pending the publication of the various handbooks which will form the permanent guides to its collections.

THE AMERICAN ASSOCIATION OF MUSEUMS. The annual meeting of the American Association of Museums will be held in New York City from Monday, May 17, to Thursday, May 20. The sessions are to be in a different place each day, that of Tuesday morning in the Lecture Hall of this Museum at 10 o'clock.

THE AMERICAN FEDERATION OF ARTS. The seventeenth annual convention of the American Federation of Arts will meet in Washington, D. C., from Wednesday, May 12, to Friday, May 14, with headquarters at the Mayflower Hotel, where some of the sessions will be held. One day of the convention will be spent in Annapolis.

A NEW JAPANESE BUDDHISTIC PAINTING. Japanese Buddhistic paintings are unsigned because they were made for devotional purposes with a reverence which excluded the vanity of authorship. They have often been attributed to the few

artists whose names have survived in the history of this anonymous art: by preference to Kanaoka, an almost legendary artist who was generally considered a myth till lately his tomb was accidentally found; to Godoshi, the Chinese Wu Tao-tzü; or more often still to Kobo Daishi, a saintly priest who is supposed to have miraculously created all sorts of paintings, sculpture, and buildings, but who probably was innocent of any artistic attempt except the ordering and suggesting.

In most cases the style of these works and the archaeological knowledge we have of the period to which they belong contradict these early attributions, but they survive in the popular legend and are held in high esteem. The Buddhistic picture acquired by the Museum and now shown in the Room of Recent Accessions represents Jizō, the Bodhisattva Kshitigarbha, the Compassionate Helper, the lovable patron saint of children, who helps them in Purgatory when the evil spirits destroy the tasks to which they have been set. He is represented standing on two lotus flowers, one of which is colored a beautiful, glowing pink. The painting is of the early Kamakura period, which is, roughly speaking, about 1200 A.D. It is a particularly beautiful example of this rare kind of Japanese painting.

S. C. B. R.



THE BODHISATTVA JIZŌ
JAPANESE, KAMAKURA PERIOD

LIST OF ACCESSIONS AND LOANS

MARCH, 1926

CLASS	OBJECT	SOURCE
ARMS AND ARMOR	Casque, by Paulus Negroli, embossed and gilt, Italian (Milanese), abt. 1550.	Purchase.
CERAMICS	†Plate, pottery, Persian (Kermanshah), IX cent.	Purchase.
DRAWINGS	*Drawings (7), pen and ink, by Howard Pyle, American, 1853-1911.	Purchase.
GLASS (OBJECTS IN)	†Vase and beaker, crystal glass, by J. and L. Lobmeyr, Austrian (Vienna), contemporary.	Purchase.
MINIATURES	*Portrait of George Catlin, by John W. Dodge, American, 1807-1893.	Purchase.
PAINTINGS	†Painting on silk: The Bodhisattva Jizo (Kshitigarbha); *scroll (in three parts), painted, Story of Sugawara Michizane or Tenjin, Kamakura period (1186-1335). —Japanese.	Purchase.
(Wing H, Study Room)	Lamaistic paintings (2), Thibetan, early XVIII cent.	Purchase.
	*Panel painting: Three Kings and The Holy Trinity, by the Master of the Holy Kinship, German (Rhenish: Cologne), abt. 1486.	Purchase.
	†Mount Mansfield, by Edward Martin Taber, American, 1863-1896.	Purchase.
(Floor II, Room 21)	Paintings (2): The Cider and The River, both by Pierre Puvis de Chavannes, French, 1824-1908.	Purchase.
	†His Wealth, by Walter Ufer, American, contemporary.	Purchase.
TEXTILES	*Hangings (5), silk petit point, French or Italian, end of XVII cent.	Gift of Mrs. William Fitzgerald.
(Wing J, Room 8)	Carpet, wool, after design by Sue and Mare, French, contemporary.	Purchase.
WOODWORK AND FURNITURE	*Cabinet, designed by William Morris, with painted doors by Burne-Jones, English, XIX cent.	Purchase.
CERAMICS	Celadon bowl, Lung-ch'üan, Chinese, Sung dyn. (960-1280 A. D.).	Anonymous Loan.
(Wing H, Room 12)	Figures (7), bust, group, plaque, models (2) of dovecotes, and teapot, pottery, by Ralph Wood, Enoch Wood, Thomas Whieldon, etc., English, XVIII cent.	Lent by Mrs. Francis P. Garvan.
(Wing K, Room 28)	*Tea-kettle, hard paste porcelain, French, late XVIII cent.	Lent by John C. Jay.
*Not yet placed on exhibition.		†Recent Acquisitions Room (Floor I, Room 8).

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CLASS	OBJECT	SOURCE
	*Bowl, stoneware, maker, Auguste Dela-herche; jar, bowl, and plate, stoneware, maker, Émile Decoeur; jar, stoneware, maker, Émile Lenoble.—French, contemporaneous.....	Lent by Robert W. de Forest.
CLOCKS, WATCHES, ETC. (American Wing)	Pillar and scroll shelf clock, mahogany, makers, Eli and Samuel Terry, American, abt. 1820.....	Lent by Walter H. Powers.
COSTUMES.....	*Dressing-gown, quilted satin, English (?), late XVIII cent.; dress with underskirt, blue silk, American, abt. 1776....	Lent by Mrs. Gordon Bell.
DRAWINGS..... (Wing J, Room 11)	Drawings (2), by Thomas Sheraton, English, late XVIII cent.....	Lent by Mr. and Mrs. George A. Cluett.
FANS..... (American Wing)	Fan, with carved ivory sticks, Chinese, XIX cent.....	Lent by Mrs. Morgan Grinnell.
GLASS (OBJECTS IN).....	*Vase, glass, maker, François Décormont; vase, glass, maker, Maurice Marinot.—French, contemporary	Lent by Robert W. de Forest.
JEWELRY, ETC..... (American Wing) (American Wing)	Snuff-box, gold, American, 1784.....	Lent by John C. Jay.
	Finger-rings (3), gold set with various stones, American, late XVIII-early XIX cent.....	Lent by Miss Ellen J. Stone.
METALWORK..... (American Wing) (Floor II, Room 23)	Paten, silver, maker, H. Boelen, late XVII cent.; candlesticks (2), silver, maker, G. Forbes, XVIII cent.—American...	Lent by John Jay.
(Floor II, Room 23)	Syllabub spoon, silver, American, abt. 1751.....	Lent by Mrs. William Newton Parker.
(American Wing) (Floor II, Room 23)	Pitcher, silver, maker, Paul Revere, 1735-1818; creamer, silver, no maker's mark, XVIII cent.—American	Lent by Miss Ellen J. Stone.
(Floor II, Room 23)	Wine-taster, silver, maker, Jeremiah Dummer, 1645-1718; wine-taster, silver, maker, John Cony, 1657-1722; tankard, silver, by Benjamin Burt, 1729-1805,—American.....	Lent by Mrs. Morgan Grinnell.
	*Vases (3), brass and copper, maker, Claudius Linossier; vase, brass, maker, Jean Dunand,—French, contemporary.....	Lent by Robert W. de Forest.
MINIATURES AND MANU- SCRIPTS..... (American Wing) (American Wing)	Memorial miniature (in form of a brooch), American, late XVIII cent.....	Lent by Miss Ellen J. Stone.
	Portrait of Sarah Vanbrugh Jay (case containing hair of John Jay), American, third quarter of XVIII cent.....	Lent by John C. Jay.
	*Document, presenting the freedom of the City of New York to John Jay, American, 1784.....	Lent by John C. Jay.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MISCELLANEOUS..... (American Wing)	Silver seal of John Jay (with a wax impression), American, late XVII cent...	Lent by John C. Jay.
MUSICAL INSTRUMENTS.. (Wing J, Room 11)	Grand pianoforte, by John Broadwood and Sons, with satinwood case and Wedgwood medallions, English, 1796.....	Lent by Mr. and Mrs. George A. Cluett.
PAINTINGS..... (Wing E, Room 10)	Album of paintings (12), by Chin Ying, Chinese, XVI cent.....	Lent by Mrs. E. P. Allen.
TEXTILES..... (Wing H, Room 15)	Embroideries (12) and rug, Moroccan, XVIII cent.....	Lent by Mrs. William Bayard Cutting.
WOODWORK AND FURNITURE (American Wing) (American Wing)	Kettle-stand, mahogany, American (Philadelphia), third quarter of XVIII cent.. Chair, American, late XVIII cent.....	Lent by Mrs. J. Insley Blair. Lent by Miss Katherine Watson.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

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Henri Sauvage
Raymond Subes
Raymond Templier
F. Vanoutryve et Cie

CALENDAR OF LECTURES

FREE LECTURE

April

	HOUR
17 Veronese (For the Deaf and Deafened) Jane B. Walker.....	3:00

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Sundays, at 2 and 3 P.M., through April 25.

Entertainments for Pupils in Elementary Grades, Saturdays, April 17 and 24, and May 1, at 2 P.M.

LECTURES FOR WHICH FEES ARE CHARGED

APRIL 16—MAY 15, 1926.

In this calendar M indicates that the course is given by the Museum, N that it is given by New York University, and T that it is given by Teachers College.

April

	HOUR
16 Historic Styles of Decoration (N) Roger Gilman	11:00 & 8:00
17 Great Personalities in Italian Painting (N) Richard Offner.....	10:00
17 Outline of the History of Painting (M) Edith R. Abbot.....	11:00
19 Art Structure (T) Grace Cornell.....	9:00
19 Greek Sculpture (M) Gisela M. A. Richter	3:00
19 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00
20 Color (T) Grace Cornell.....	9:00
20 Tapestries (N) R. M. Riefstahl.....	11:00
20 Story-Telling (M) Anna Curtis Chandler	4:00
20 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda.....	8:00
20 Introduction to the History of Art (N) Herbert R. Cross.....	8:00
20 Textile Fabrics, Historic and Modern (N) R. M. Riefstahl.....	8:00
21 Art Structure (T) Grace Cornell.....	9:00
21 Venetian Painting (N) Richard Offner.....	11:20
21 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean.....	2:00
21 Talk for High School Classes (M) Ethelwyn Bradish.....	3:30
22 Color (T) Grace Cornell.....	9:00

April

	HOUR
22 General Outline of the History of Art (N) John Shapley.....	11:00
22 Turkish Art and Architecture (N) R. M. Riefstahl.....	11:00
23 Historic Styles of Decoration (N) Roger Gilman	11:00 & 8:00
23 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl.....	8:00
24 Great Personalities in Italian Painting (N) Richard Offner.....	10:00
24 Outline of the History of Painting (M) Edith R. Abbot.....	11:00
26 Art Structure (T) Grace Cornell.....	9:00
26 Greek Sculpture (M) Gisela M. A. Richter	3:00
26 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00
27 Color (T) Grace Cornell.....	9:00
27 Story-Telling (M) Anna Curtis Chandler	4:00
27 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda.....	8:00
27 Introduction to the History of Art (N) Herbert R. Cross.....	8:00
28 Art Structure (T) Grace Cornell.....	9:00
28 Venetian Painting (N) Richard Offner.....	11:20
28 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean.....	2:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

April	HOUR	May	HOUR
28 Talk for High School Classes (M) Ethelwyn Bradish.....	3:30	7 Historic Styles of Decoration (N) Roger Gilman.....	11:00 & 8:00
29 Color (T) Grace Cornell.....	9:00	7 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl.....	8:00
29 General Outline of the History of Art (N) John Shapley.....	11:00	8 Great Personalities in Italian Paint- ing (N) Richard Offner.....	10:00
29 Turkish Art and Architecture (N) R. M. Riefstahl.....	11:00	8 Outline of the History of Painting (M) Edith R. Abbot.....	11:00
30 Historic Styles of Decoration (N) Roger Gilman	11:00 & 8:00	10 Art Structure (T) Grace Cornell.....	9:00
May		10 Greek Sculpture (M) Gisela M. A. Richter.....	3:00
1 Great Personalities in Italian Paint- ing (N) Richard Offner.....	10:00	10 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00
1 Outline of the History of Painting (M) Edith R. Abbot.....	11:00	11 Color (T) Grace Cornell.....	9:00
3 Art Structure (T) Grace Cornell.....	9:00	11 Tapestries (N) R. M. Riefstahl.....	11:00
3 Greek Sculpture (M) Gisela M. A. Richter.....	3:00	11 Story-Telling (M) Anna Curtis Chandler	4:00
3 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00	11 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda.....	8:00
4 Color (T) Grace Cornell.....	9:00	11 Introduction to the History of Art (N) Herbert R. Cross.....	8:00
4 Tapestries (N) R. M. Riefstahl.....	11:00	11 Textile Fabrics, Historic and Mod- ern (N) R. M. Riefstahl.....	8:00
4 Story-Telling (M) Anna Curtis Chandler	4:00	12 Art Structure (T) Grace Cornell.....	9:00
4 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda.....	8:00	12 Venetian Painting (N) Richard Offner	11:20
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6 Turkish Art and Architecture (N) R. M. Riefstahl.....	11:00		

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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.	250
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A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception or private view given by the Trustees at the Museum for members.

The Bulletin and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 a.m. to 5 p.m. (Sunday from 1 p.m. to 6 p.m.); Saturday until 6 p.m.; the American Wing closes at dusk.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4:45 p. m.

THE METROPOLITAN MUSEUM OF ART

THE SOUTHERN EXTENSION
OF THE BUILDING
WING
K

NEW YORK

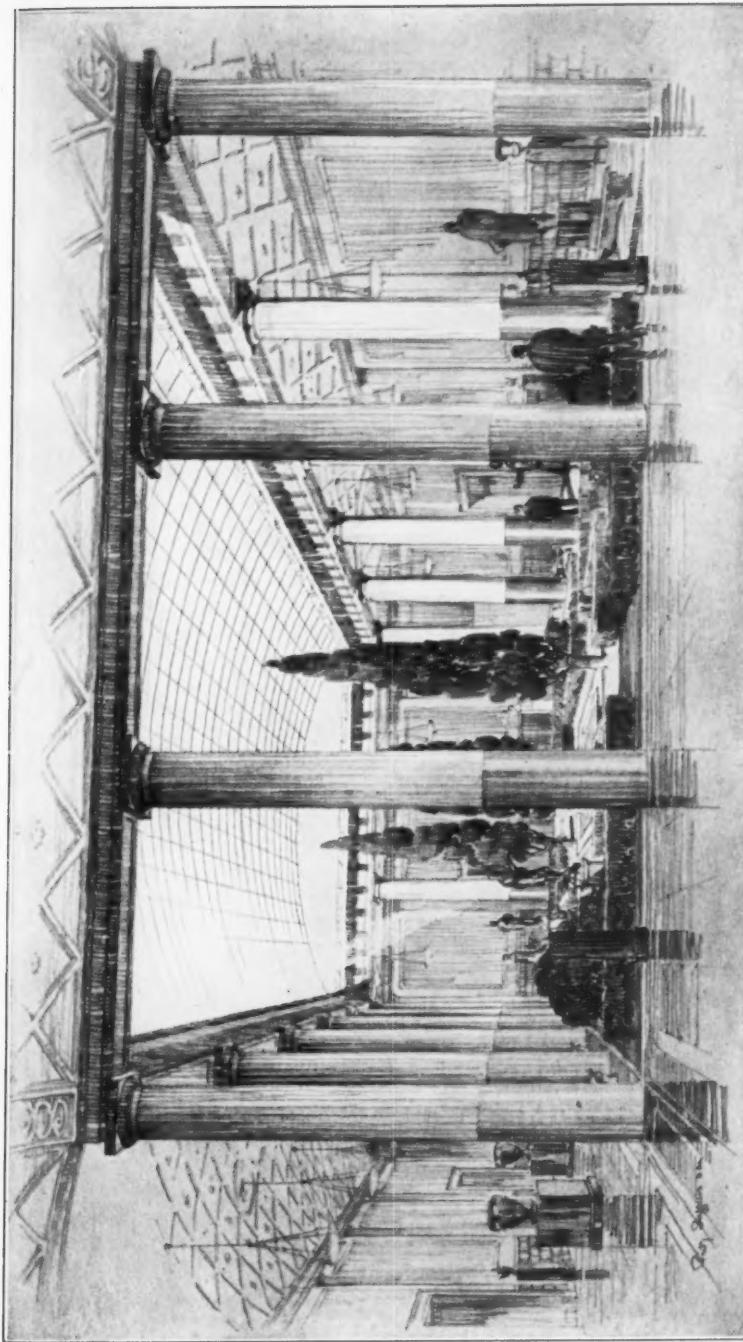
PART II OF THE BULLETIN OF THE METRO-
POLITAN MUSEUM OF ART, NEW YORK
APRIL, MCMXXVI

PART II OF THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART, APRIL, MCMXXVI, PUBLISHED UNDER THE DIRECTION OF THE SECRETARY OF THE MUSEUM, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM.



C L P

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THE METROPOLITAN MUSEUM OF ART
1926



COURT IN WING K

FROM A DRAWING BY THE ARCHITECTS
MCKIM, MEAD & WHITE

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WING K

After years of weary and more or less patient waiting, the large pavilion which forms the southern end of our building on the Fifth Avenue front, known in Museum parlance as "Wing K," has been completed, "installed," and made ready for opening on April 5. From 1916 to 1923 it had been an empty shell, void of any walls except those which were necessary for the support of the floors and the roof. Even the floors had not been laid and there were no staircases except temporary make-shifts of wood. The long delay in the completion of the wing was caused by the fact that the appropriation made by the City in 1913 for the construction of this and Wing J—the section which connects it with the older part of the main building—although liberal, proved insufficient to complete the interior of both, and the latter, because of its position, had naturally the right of way. Then came the war and post-war years, during which appropriations for the purpose were not to be expected; but finally, in 1923, the City appropriated the amount called for in our estimates for the completion and equipment of Wing K from plans by McKim, Mead and White, designed in accordance with a scheme of arrangement which had been carefully prepared in the Museum, and work upon the building was begun soon afterwards.

On its exterior this new wing measures roughly about one hundred and forty-five by two hundred and twelve feet. Like other parts of the main building it is divided into two exhibition floors and a basement. To our exhibition space it adds twenty-nine galleries and a large court, the latter balancing architecturally the court at the northern end of the building, which is devoted to the armor collection, though the two are treated in entirely different styles, as will be seen presently.

The collections installed in this new addition will be found to have a great range and variety of interest. Many persons have supposed that it was to be occupied entirely by recent accessions regardless of their character or period, but such is by no means the case. On the contrary, our aim has been to take advantage of this opportunity to bring the whole Museum, so far as circumstances permitted, into more systematic and orderly arrangement, shifting collections from one part of the building to another with this end in view as it suited the purpose. This accounts for the general upheaval which visitors have found in our galleries during the past year and more; and some conception of the magnitude of the task which has been thus undertaken may be formed from the fact that about seventy-five galleries and offices in the older parts of the building have been affected by these changes, in most cases leading to their entire rearrangement and decoration. The work upon them, though well advanced, is not yet finished, and it will be some months still before the Museum settles down to rest—or such rest as it is ever likely to attain. "Normalcy" is a word that has no place in its vocabulary, and let us hope it never will.

In giving a brief account of the contents of Wing K and their disposition, I should begin by explaining that from the time when the plans for this and Wing J were first conceived the two were thought of as a unit, as two parts of a whole, especially on the first floor, on which this unit was to be, and has been, assigned largely to the collections of the Department of Classical Art, bringing them all together for the first time in the history of the Museum, and giving opportunity for expansion somewhat in proportion to their growth in size and

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importance. The hall of classical sculptures, instead of ending in a blank wall, now forms a stately transition from the Fifth Avenue entrance hall at one end to the new court at the other, and on entering the building the visitor has a picturesque vista clear through to its southerly end. Let us pass along the line of this vista, through the sculpture hall and the lobby or gallery which forms the entrance to Wing K, and come at once to the court which forms its chief architectural feature.

As the armor hall in the north wing typifies in a sense the mediaeval and renaissance periods, so it was decided that this should stand for classical art, and the precise period chosen was that in which the material necessary for a trustworthy reproduction is most abundant, namely, the earlier years of the Roman Empire. The theme selected was a peristyle surrounding a garden, such as the Romans might have built in their villas along the shore of the Bay of Naples. No one house was used as a model, but the court is composed of homogeneous elements from different sources, the colors being copied from originals in Pompeii and the neighboring towns. The total dimensions of the court are ninety-seven by one hundred and twenty-nine feet, the colonnade being twenty-six feet wide on each of its four sides, and the open garden which it encloses measuring forty-five by seventy-seven feet, with a marble basin and fountain in the center. It had been our hope to plant this garden only with such things as the ancients would have used in similar places, but here circumstances proved too strong for us. Italian cypresses, for example, are no longer to be found in this country because their importation is prohibited, and for the present at least we have had to content ourselves with red cedars as the nearest substitute, in shape and color, which could be obtained. Certain other plants which we had hoped to use in the beds refused to do their archaeological duty by promptly fading away, and altogether we have been restricted to producing a general effect which may be described as approximately correct, in the

hope of doing better as we gain in time and experience.

Some of our original sculptures have been set up along the paths and in the beds of the garden, and the colonnade is also utilized for exhibits, shown more effectively than has hitherto been possible, so that there is no waste of exhibition space in this arrangement. Perhaps this is the place to say that in the creation of this court a threefold intention has been kept in mind: first, to show Greek and Roman works of art in something like the setting and atmosphere in which they were seen in antiquity; second, to illustrate the important part that color played in classical architecture; and third, to offer the visitor some place where he can find distraction from the customary routine walk through gallery after gallery, where he can rest and meditate undisturbed by any sound save the tranquil plashing of water. If we have succeeded in accomplishing these three results, acknowledgment is due to the architects for the sympathy with which they put our ideas into practical shape and the taste with which they carried them out, as well as to Eugene F. Savage for his assistance in developing and executing the color scheme. The Museum is also indebted to Dr. C. Stuart Gager, Director of the Brooklyn Botanical Garden, and his staff for their advice in regard to the preparation of the garden.

Turning now to the other galleries on this floor—immediately at the right of the entrance lobby is one to be known as the "Sardis Gallery," in which will be displayed such of the works of art and other antiquities discovered at Sardis by Howard Crosby Butler and his associates as were presented by the Turkish Government to the American Society for the Excavation of Sardis in recognition of his work, and by that society given to the Museum. Circumstances have prevented a complete installation of this room in time for our opening, but fortunately we are able to show what is by far the finest of all the objects that have been received, namely, the superb Ionic capital and other parts of a column from the great temple of Artemis, dating from the middle of the

WING K

fourth century B.C., the most splendid example of that order to be found in any museum, and now seen publicly for the first time since its removal from Sardis in 1922. At the opposite, or eastern side of the court, from which it opens by three doors, is a large gallery to which the Cesnola Collection of Cypriote antiquities has been transferred from its huddled, poorly lighted quarters in one of the oldest parts of the building, and given at last the recognition which its unique archaeological importance merits. Opening from the northern end of this gallery is a relatively small room, properly safeguarded in construction, which contains the Classical Department's collection of jewelry and other works in precious metals, in which the Museum is particularly rich.¹

So much for this department. Beyond the court, and occupying the entire length of the southern front of the wing, are two galleries devoted to American sculpture—one a hall measuring thirty-five by one hundred feet, the other a room about thirty-two feet square. Most of the things at present exhibited here are familiar to our visitors, but attention should especially be called to the imposing fireplace in Numidian marble made by Augustus Saint-Gaudens for the mansion of the late Cornelius Vanderbilt at Fifty-seventh Street and Fifth Avenue, and recently given to the Museum by Mrs. Cornelius Vanderbilt, Sr. Although almost entirely unknown to the public it is one of the sculptor's most important works, and fortunately has been received just in time to have it included in our opening exhibition.

Returning along the colonnade we find at the northeast corner of the wing the staircase and elevators by which we ascend to the second floor. The galleries on this floor have been distributed among three main divisions of the Museum's collections: the Department of Decorative Arts, the Altman Bequest, and the Department of

Prints. To the first of these, ten galleries have been assigned, to allow for the expansion and rearrangement of certain of its branches which have been growing rapidly in recent years, and the contents of which have hitherto been scattered in various parts of the building. Of the ten galleries the three which immediately adjoin Wing J have direct relation to the new installation there, of which they form a continuation as well as a connecting link between them. The series thus formed is devoted to European furniture, tapestries, and other decorative arts, principally English and French, of the sixteenth to the twentieth century, a more detailed account of which will be given in a later BULLETIN.

The room which we enter from the staircase, one of the three referred to above, contains our collection of Wedgwood, which thus marks a transition from the other European decorative arts to the ceramics that have been assembled in the five succeeding galleries to the left. These include pottery and porcelains of various countries and periods from the Renaissance to the eighteenth century, and the collection of Mexican maiolica given by Mrs. Robert W. de Forest. In one of the smaller rooms are, in addition to porcelains, watches and eighteenth-century enamels. The sixth gallery, running parallel to the others, is devoted to European glass (hollow ware) of the sixteenth to the nineteenth century. Opening from this, and also from the gallery of Italian maiolicas, is the gem of the whole series and one of the unique treasures of the Museum, namely, a seigniorial Venetian bedroom of the early eighteenth century, from the Sagredo Palace in Venice, complete in all its ornate decorations, and fitted with furnishings of the same period and style, though not from the same house. This room was acquired in 1906 by Robert W. de Forest when in Venice, but until now has been stored in our basement awaiting a place in which it could be properly set up. It is described in detail on page 11.

We come next to the new Altman galleries. By the terms of a contract made in 1914 between the Trustees of the Museum and Mr. Altman's executors, under

¹On page 7 will be found an article by Miss Richter describing the present arrangement of all the galleries of classical art, and calling attention to the more important objects which are now placed on exhibition for the first time.

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directions specified in his will as conditions of his bequest, it was provided that upon the completion of this wing his collection should be permanently installed in it, in galleries adequate in size and suitable in character for its effective display. Acting in full accordance with the spirit of this agreement a group of seven galleries has been designed for this collection at the southern end of the wing, all connecting with one another, and arranged in such a manner that the different classes of objects of which it consists have been segregated much better and the whole displayed far more impressively than was possible in the five galleries into which it had to be crowded during the years of its temporary installation. Its distribution in its new quarters is as follows: first gallery, Chinese decorated porcelains; second, Chinese monochrome porcelains; third, paintings other than Dutch, rock crystals, the Benvenuto Cellini cup, etc.; fourth, Renaissance sculpture, furniture, and tapestries, and Limoges enamels; fifth, Dutch paintings; sixth, Oriental rugs, European furniture, etc.; and seventh, French arts of the eighteenth century. Upon the remarkably high quality of the various objects in this collection it is not necessary to enlarge here, as our visitors are already familiar with them, yet seeing them as they are now set forth one marvels more than ever at the fact that—excepting the majority of the porcelains, the rock crystals, and two of the paintings—they were all brought together by Mr. Altman during the last eight years of his life.

Finally we come to the print galleries. When the Department of Prints was established, in 1916, our building afforded no space that was suitable for its exhibition purposes. Therefore the only course open to us was to make the best of a bad situation, waiting for better times to come. Three galleries in Wing J were assigned to the department, utterly unsuited for the display of prints, both in size and in lighting, and originally intended for an entirely different purpose. With the new addition this condition has been happily relieved. Here the department has five galleries, especially designed for its requirements.

Four of these are side-lighted and of small "domestic" character, which not only brings the visitor into more intimate relations with the prints he is studying, but also facilitates the temporary exhibition of small groups in any one room without disturbing the others, thus keeping up a constant variety of interest in the collection. The fifth is much larger, top-lighted, and intended for a general display of important works in the collection, permanent in character but varying in details from time to time. For the opening exhibition these galleries are hung entirely with works from our own collection, selected with a view to giving an idea of the strength it has already attained in the few years of its existence. Beginning at the end near the elevators the first, or large, gallery contains masterpieces of engraving and etching of various periods, from the beginnings of the art to the present time; the second, masterpieces of wood-cutting and wood-engraving; and the third, masterpieces of lithography. In the fourth are specimens of the very important purchases made last year by the department and now shown for the first time. These include duplicates secured from the Albertina Museum in Vienna as the result of the amalgamation of the former imperial collection with that, and the late Fairfax Murray's extremely rare lot of early Florentine illustrated books, one hundred and fifty-eight in number. The fifth room contains engravings relating to ornament, a branch of the department's work which is being developed especially for the benefit of designers.

In the foregoing account of Wing K nothing has been said of the decoration of the various galleries other than the court, or the manner of their installation; but this is a subject which should certainly not be passed over without mention, inasmuch as both have played a most important part in producing the effect of the galleries individually and their harmony in combination. It is therefore a pleasure to be able to say that this has been the result of Museum team-work. The heads of the several departments represented in the wing have worked out for themselves the

color scheme of their respective galleries, including walls, case-linings, etc., and the objects have been arranged either by them or other members of the departments. The mechanical work also has been done almost entirely by men in the regular service of the Museum, painters, carpenters, case-builders, movers, and others, to whom great credit is due for the skill with which they have overcome troublesome problems,

and the spirit with which they have worked together to produce a result "worthy of the Museum." Whether our hopes that it is so are justified will be determined by the public, but I confess myself optimistic enough to venture the prediction that on the whole Wing K will be found the most beautiful part of our building—until the next one is built.

EDWARD ROBINSON.



FIG. I. CAPITAL FROM AN IONIC COLUMN FROM THE
TEMPLE OF ARTEMIS AT SARDIS

THE CLASSICAL COLLECTION: REARRANGEMENT AND IMPORTANT ACCESSIONS

Less than ten years ago our classical collections were installed in Wing J and thereby began their life as a properly equipped classical department. Since then we have completely outgrown our quarters so that an extension into Wing K has become necessary. A new edition of the Handbook which will serve as a guide to the collections in their present rearrangement is to be issued next autumn. In the mean time a short account of the principal changes in the installation may be useful.

The arrangement remains chronological in a series of period rooms grouped round the hall of sculpture. But a number of shifts and adjustments have taken place. All the Roman material has been moved to Wing K, where it occupies the central court as well as three of the colonnades. It includes the sculpture, glass, pottery, bronzes, and frescoes (except those from Boscoreale), so that a complete picture of Roman civilization is here presented. The picturesque surroundings bring out to a surprising extent the highly decorative

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character of Roman art. The fourth (eastern) colonnade is devoted to Greek works of the first half of the fifth century moved from the much-crowded Fourth Room. The bronze horse which formerly stood at the top of the large staircase has also been placed here among its contemporaries. Adjoining this colonnade is the new Cesnola gallery arranged in a way similar to the former grouping, so that the Handbook

in the middle it obstructed the distance view into the court of Wing K and against either of the side walls it was badly lighted. The collection of prehistoric art occupies the vestibule leading into the sculptural hall, in addition to its old quarters in the adjoining First Room. A few of the objects in the Second Room have been moved to the new Sardis Gallery in Wing K; and some of those in the Third Room have wandered into the Fourth. The contents of the Fourth Room, as has been pointed out, have spilled over into one of the colonnades of Wing K. The Fifth Room has been made habitable by the removal of the exhibition of Greek and Roman life to makeshift but at least conveniently accessible quarters north of the Eighth Room. The Eighth Room, which has been emptied of most of its Roman contents (though it still retains the Boscoreale frescoes), has shown hospitality to some of the Hellenistic objects in the Seventh Room.

We have thus been able to relieve somewhat the congestion which had detracted much from the enjoyment of our collections of late, and restore again an atmosphere of quiet, more conducive to study and appreciation. The next step will be the installation of the much-missed classical casts, in their new galleries B 33-42, which it is hoped will be accomplished in the next few months. It is also planned to have a study-room in the basement of Wing J, with various kinds of exhibits.

So much for the scheme of arrangement. To celebrate the opening of our new quarters in memorable fashion it seemed appropriate to show not only the old material but also a few significant new accessions. So we are exhibiting for the first time a number of pieces which we have been fortunate enough to acquire quite recently and which easily rank among the most important in our collection.¹ We may mention first a bronze hydria, a truly magnificent product of Greek craftsmanship, placed temporarily in the northern colonnade of Wing K (fig. 3). It was evidently highly esteemed also in antiquity,



FIG. 2. DEMETER AND PERSEPHONE
ROMAN COPY OF A GREEK WORK
OF THE V CENTURY

by J. L. Myres can still serve as a guide to the collection. Some of the important pieces, notably the large sarcophagi from Amathus and Golgoi, can for the first time be properly appreciated in a good light. In the northern corner, with a safety door, is our new room of classical jewelry, at last brought into connection with the rest of the department.

In Wing J the central hall now contains only Greek sculpture, archaic and fifth-century pieces in the northern half, fourth-century and Hellenistic ones in the southern portion. The large stele of Sostrata has had to be moved to the Fifth Room, for

¹They will be published in detail later in the Museum BULLETIN and in certain archaeological publications.

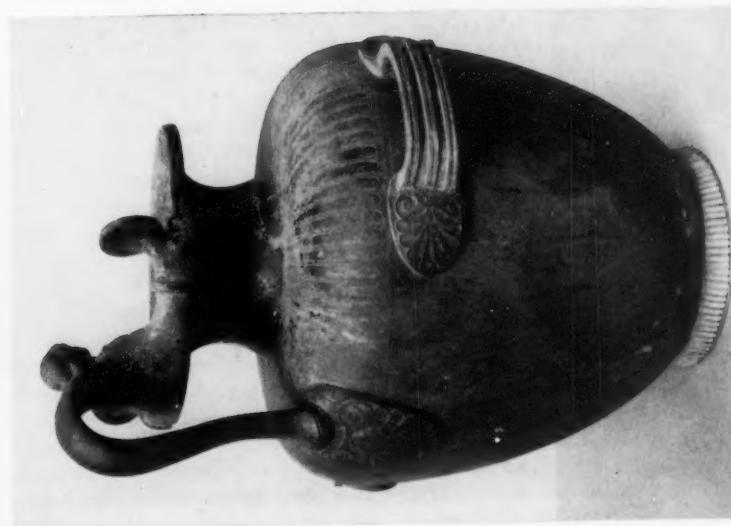
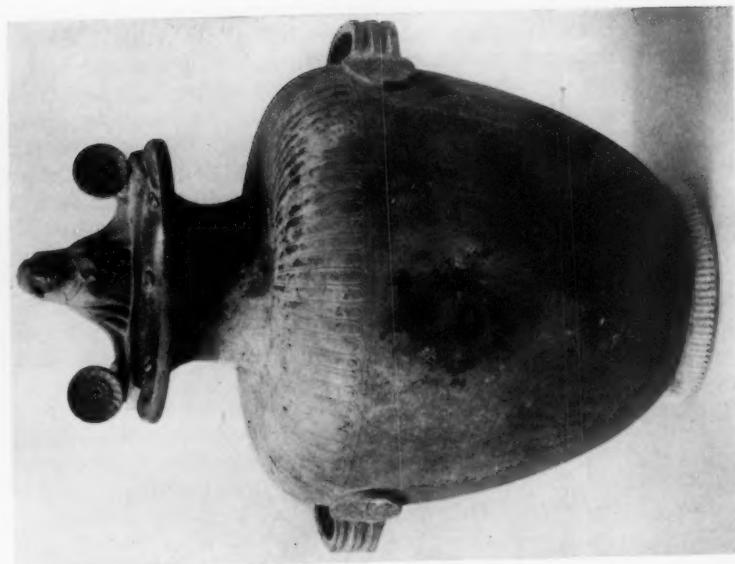


FIG. 3. BRONZE PRIZE HYDRIA, GREEK, MIDDLE OF V CENTURY

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for it has an inscription stating that it served as a prize at the games of the Argive Hera. Though there are many beautiful Greek water jars, this may be pronounced as probably the finest; for in design and execution it is one of those perfect objects that belong in a class by themselves. Fortunately it is in excellent preservation and we can enjoy it today in every detail just as the Greek artist made it. Only

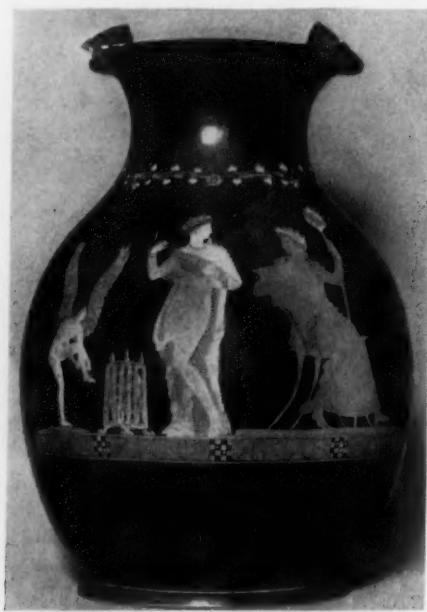


FIG. 4. ATHENIAN OINOCHOE
END OF V CENTURY

the color is different, for it has assumed a lovely blue-green patina. The shape has the sturdy yet harmonious proportions prevalent in the middle of the fifth century, and the decoration is kept very simple, to conform with the quiet dignity of the form. The only ornaments are a tongue pattern on the shoulder, single palmettes and rosettes on the handle attachments, and a beautiful protome of a woman rising above the finely curved vertical handle.

One of the best examples of classical relief-work that have come to light in recent years is shown in the northern portion of the sculptural hall in Wing J (fig. 2). Two goddesses confronting each other (the

heads are unfortunately missing) are represented sprinkling incense on an incense burner. Their similarity to the Demeter and Persephone on the famous "Eleusinian Relief" in Athens is immediately apparent. The poses and the arrangement of the drapery are almost identical; and there is the same majesty in the bearing of the figures, the same statuesque style in the draperies, the same wonderful sense of composition in the distribution of light and shade. The chief variation is that in our relief the incense burner takes the place of the Triptolemos and so the action is different. Moreover, the execution of our piece is not Greek, but Roman, as is indicated also by the late form of the thymaterion.

Other important new sculptures shown in this section of the hall of sculpture are a highly decorative archaic sphinx with numerous traces of the original coloring; a limestone base decorated with horsemen in relief; the upper part of a statue of Athena; and a beautiful statue of a youth of the second half of the fifth century B.C., in an exceptionally good state of preservation. The last arrived just in time to be set up for the day of the opening of Wing K.

A red-figured oinochoe, an exquisite example of Athenian pottery and decoration, is exhibited in the Fifth Room (fig. 4). The walls are so thin and the edges so sharp that it seems more like a metal than a clay vase; and the picture is drawn with very fine lines and with copious additions of white, pink, and gold, so that it resembles a miniature painting rather than a vase decoration.

A dainty black-figured aryballos, another beautiful piece of Athenian pottery, will be found in the Third Room. It dates from the middle of the sixth century B.C., the same period as the famous François vase in Florence. On the mouth is a spirited scene of pygmies fighting cranes—as many as sixteen figures occupying a band only about five inches long and half an inch high; while on the body is a decoration of crescents in four colors. Numerous explanatory inscriptions add to the interest.

An Ionic capital and parts of a column

from the temple of Artemis at Sardis have been installed in a new gallery to the south of our Fifth Room (fig. 1). It is one of the most beautiful examples of Greek architectural carving that have been preserved, and in freshness and precision is comparable even to the Erechtheion products. The capital has been fully published by the late Howard Crosby Butler in volume II, part I, of the Publications of the American Society for the Excavation of Sardis (p. 65, figs. 73-76, pls. B and C, and Atlas, pls. VIII-XI). The parts of the shaft and the torus are not necessarily from the same column as the capital, but have been here combined (with missing portions restored in plaster) to give an idea of the whole composition.

Finally, we may mention a remarkable series of Roman frescoes from a villa at Bosco Tre Case placed in the southern colonnade of Wing K. They were acquired by the Museum a number of years ago but are now exhibited for the first time. They are quite different from our Boscoreale examples, most of them being painted in miniature style with decorative arabesques on red and black backgrounds. Two highly interesting specimens illustrate the Greek myths of Perseus and Andromeda and of Polyphemos and Galatea. With these additions it is now possible to study in this Museum Roman painting in all its most important aspects—and this is the only opportunity outside of the Naples collection. GISELA M. A. RICHTER.

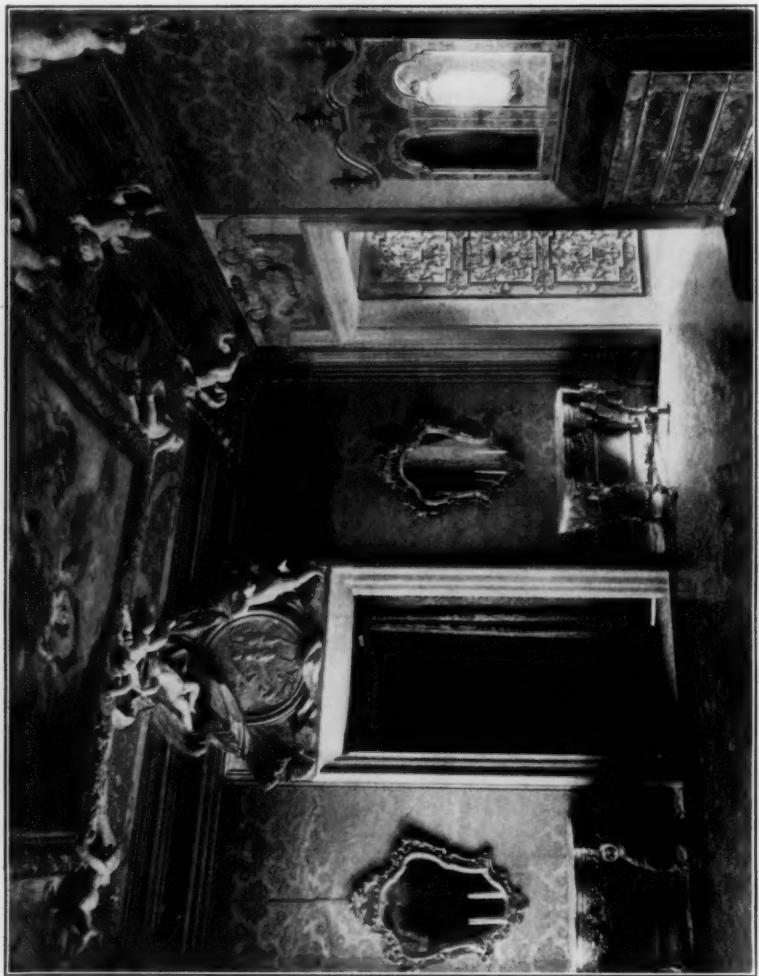
A BEDROOM FROM THE PALAZZO SAGREDO AT VENICE

The Sagredo family came to Venice in the tenth century from the village of Sebenico in Dalmatia. They were expatriate Romans—according to tradition, secret counselors of the emperors. Hence the derivation of their name from *segreti* (secrets). Having sought refuge in Sebenico during the barbarian inroads they later decided to accept the greater security of Venice. An old manuscript, *Nobilità e Cronica Veneta*, describes the Sagredi as "small of stature, of little capacity, and of few ideas." This may well explain the fact that almost no mention is found of their activities for seven centuries after their arrival in Venice. The family yielded no personage of note until well into the seventeenth century. The Sagredi were always of the lesser Venetian aristocracy; they never attained the social or political status of the Mocenigi, the Contarini, or the Grimani.

About the middle of the seventeenth century, however, the family produced two men who were to play considerable rôles in the political life of the Republic. They were Niccolò and Giovanni Sagredo. Niccolò was elected doge in 1674 and died in office in 1676. His administration was

marked by the same peace and uneventfulness that had for centuries characterized the history of his family. Under his leadership Venice enjoyed political quiet and commercial prosperity. Giovanni's career, on the other hand, proved more eventful, indeed rather meteoric. In 1650, when scarcely thirty-five years of age, he was sent as ambassador extraordinary to England to seek aid for the Venetian army at Candia. Although he did not achieve the primary purpose of his mission, he was well received by Cromwell and succeeded in promoting friendly relations between England and Venice. The Republic later honored him with two other embassies, one to France, the other to Germany. The former especially concerns us here since it brought him the privilege of adding the lily of France to the Sagredo arms, a fact to which we shall later have occasion to return. Giovanni was elected doge in 1676 to succeed his kinsman Niccolò but was prevented from taking office by a second vote, of which the ostensible purpose was to make it impossible for two members of the same family to hold the dogeship successively.

The most celebrated event in Giovanni's



XVIII CENTURY ROOM FROM THE PALAZZO SAGREDO IN VENICE

THE ALCOVE OF THE ROOM FROM THE PALAZZO SAGREDO



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life, however, was his defense of the action of Francesco Morosini in surrendering Candia to the Turks. Giovanni brought his intimate knowledge of the Cretan situation to Morosini's aid and was largely instrumental in securing his exoneration. When later in 1688 Morosini became doge he rewarded Giovanni by naming him Generale Provveditore of the Levantine Seas. But the connection of the Sagredo and Morosini families does not end here, for within ten to twenty years after the death of Francesco Morosini in 1694, Zaccaria Sagredo (born 1653) acquired from the Morosini their ancestral palace on the Grand Canal, the very palace where in 1670 Francesco had been held captive while the misinformed populace on the quay and in the Campo S. Sofia clamored for his head.

The Palazzo Morosini was a mediaeval structure in the Venetian Gothic style, situated on the Grand Canal next but one to the Cà d'Oro. It doubtless was in need of repairs and did not accommodate itself to the requirements and ideas of its new owner. Zaccaria undertook extensive renovations which were continued by his nephew and heir, Gerardo. It was at this time, probably about 1718, that the bedroom now in this Museum was decorated. Zaccaria had in his employ two stucco-workers, both celebrated members of their profession in Venice. They were Carpofo Mazetti of Bissone and Abondio Statio (or Stazio) of Massagno. Both men collaborated on similar stucco-work in a room on the floor above that of the bedroom, where on the cornice may still be found the inscription MDCCXVIII · ABONDIO · STATIO — CARPOFORO · MAZETTI. It is highly probable that they decorated also the Museum bedroom. Mazetti was the more famous of the two and is responsible for much of the fine stucco-work on the interior of the Church of the Gesuiti, which presents more than one analogy to that of the Palazzo Sagredo. The design of the ceiling of the bedroom called for some sort of painting and Zaccaria seems to have commissioned this from Gasparo Diziani of Belluno, a pupil of Sebastiano Ricci and an artist whose drawings he is known to

have collected.¹ Zaccaria died before the alterations to the palace were completed but the work was zealously taken up by the next owner, Gerardo Sagredo, who constructed, after designs by the architect Andrea Tirali, a magnificent staircase which exists to evoke admiration even today. To Pietro Longhi was confided the task (which he completed in 1734) of decorating the walls of this staircase.

The bedroom, which has been installed in the Museum and will be seen by the public for the first time at the opening of Wing K on April 6, was the principal one of the palace. It consists of an antechamber with a bed alcove. Its decoration is partly in stucco, partly in carved wood. The color scheme is one of gold on a green ground, into which brown, red, and flesh color enter as minor elements. An architectural analysis of the antechamber is simple. Fluted Corinthian pilasters support an entablature out of which amorini fly, bearing garlands of flowers and supporting the ceiling which is paneled by stiles and enlivened by tenuous naturalistic foliage. Other amorini carry the gilded frame of the painting by Diziani which depicts Dawn triumphant over Night. The door-frames, which come from the Palazzo Lezze, are of yellow marble and the plaster over-doors consist in one case of two swans flanking a central urn, in the other of a circular low relief medallion of a Bacchic dance, about which amorini hold heavily fringed draperies. The frame of the opening between the antechamber and the alcove is more elaborately treated—seven amorini frolic about the lintel, carrying garlands of flowers and lifting a central cartouche with the cipher of Zaccaria Sagredo. Around the room runs a paneled wood dado with a red and white marble base, the same marble forming a panel beneath the window. This marble is the original but the rest of the dado has been reconstructed; likewise the window and the terrazzo floor. The unornamented portions of the walls are covered with old seventeenth-century green and gold brocatelle.

¹The writer is indebted to Prof. Giuseppe Fiocco of Venice for assistance in making the attribution to Diziani.

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The bed alcove is raised one step above the level of the other room and has its original marquetry floor. Its ceiling has an elliptical dome from which draperies radiate, their heavy gold fringes hanging down over the architrave. Crowning the dome is a gilt medallion of Venus enthroned. At either side of the alcove are recesses, each with two doors leading to closets. One of these recesses contains a

delicacy and refinement are only too often mere masques for aesthetic anaemia.

The furniture exhibited in the room is all of approximately the same period. The bed alcove contains first of all a carved and gilt bed of ample proportions upholstered in red and gold brocatelle. The headboard, although adhering in its general shape and size to the baroque concept, reveals in its coquillage and asym-



LOOKING INTO THE ALCOVE OF THE ROOM FROM
THE PALAZZO SAGREDO

mirror, the other a window. Both have exquisitely arabesqued panels and are further enriched by amorini carrying the paraphernalia of war.

Both in design and in workmanship this room is one of the finest of its period in existence. The amorini are beautifully postured and modeled. The arabesques of the doors are as exquisitely executed as one could desire. Everything unites to form an ensemble which is gorgeously buoyant when it might easily have been ponderous and oppressive. The room is excellent proof that there need be little connection between the baroque and the vulgar. It is also a valuable reminder that

metry the advent of the rococo. A more suitable bed could scarcely be found. In the alcove are also a large gilt armchair covered in red velvet, a lacquer tea-table, and a toilet-table which displays, in its customary place before the window, an unusually complete lacquer toilet-set.

The antechamber has been furnished to present the appearance of a salon, since this was in all probability the character of which it originally partook. A boudoir or dressing-room with a fireplace adjoined, and the anteroom was doubtless often used for the reception of visitors. Against the window wall is a charming walnut sofa in the Louis XV style, upholstered in yellow

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damask. It bears on the back of the frame a label showing that at one time it was in the Palazzo Reale at Mantua, but its character would point to Venice as its original provenance. Over the sofa is a square gilt mirror with a cresting of scrolls, shells, and flowers symmetrically arranged. It comes from the Palazzo Sagredo. On the wall opposite the window is a carved and cane-seated fruitwood chair and what is perhaps the most interesting object in the room—the green lacquer secretary which was discussed at length in the October BULLETIN. Opposite the alcove, the walls flanking the door, which originally opened into the boudoir, have been symmetrically treated, with two consoles above which hang gilt girandoles still possessing their old glass and candle brackets. The carving of the girandoles will reward careful inspection. The consoles come from another apartment in the Palazzo Sagredo and bear on the center of the apron the Sagredo arms with a unicorn for crest. To these arms, originally gold with a red fess,

have been added three fleurs-de-lis reminding us of the embassy of Giovanni Sagredo to the French court, and the distinction conferred upon him there. Two other objects in the room remain to be described. These are the scrolled gilt candlesticks on either side of the entrance to the alcove. They are English, but merge well into the room, and are not as inappropriate, considering their origin, as might be suspected, since English fashions were for a time much the vogue in Venice. The candlesticks support candelabra of various-colored glass.

The ensemble is effective and sumptuous. The sunlight streams through the windows, falling aslant upon the red and gold of the bed and the polished floors. The amorini play joyfully at their arduous tasks, while upon the ceiling Diziani's Dawn emerges triumphant from the clouds of Night over a way strewn with flowers and heralded by smiling children. All of which is Venice at her supreme moment, Venice in the eighteenth century.

PRESTON REMINGTON.

THE VANDERBILT MANTELPIECE BY SAINT-GAUDENS

In the February number of the Museum BULLETIN a brief acknowledgment was made of the gift from Mrs. Cornelius Vanderbilt, Sr., of the great mantelpiece executed in 1881-82 by Augustus Saint-Gaudens for the house erected at the corner of Fifth Avenue and Fifty-seventh Street by the late Cornelius Vanderbilt. This mantelpiece has now been installed in the new gallery of American sculpture in Wing K and will be first seen by the public at the opening of that wing on April 6.

In his Reminiscences Saint-Gaudens recalls thus the commission for the mantelpiece. "Soon after taking the Thirty-sixth Street studio, Mr. George B. Post gave me an order to make all the models for the great entrance-hall in the residence of Mr. Cornelius Vanderbilt, which the architect was just about to erect on the corner of Fifty-seventh Street and Fifth Avenue. The undertaking required not only the two caryatids for the monumental

mantelpiece and the mosaic that surmounted it, but as well the superintendence of the models for all the wood-carving in the hall, which was enormous, beside the creating of medallion family-portraits to be introduced in certain of the panels. For some reason these were not entirely completed. Those that I did do were the portraits of young Cornelius and George Vanderbilt, Gertrude Vanderbilt, now Mrs. Harry Payne Whitney, William H. Vanderbilt, and Cornelius Vanderbilt, the first of the family. Beside these, I, with my brother, Louis Saint-Gaudens, was associated with Mr. La Farge in composing the models for the superb ceiling that he designed for the main dining-room. Mr. Post evidently had the same confidence in me that I had in myself. Wherefore I undertook the task in the belief that here again I was going to reform things in matters of that kind in this country, and worked with great earnestness at my com-

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missions, particularly at the two caryatids, despite the fact that the absolute necessity for the completion of this work before a given date, its extent and its complexity, added perhaps more than anything else to the distressing confusion of my affairs that prevailed during these years."

entablature of oak, which continued around the room. The ensemble was executed by Saint-Gaudens in collaboration with John La Farge. The caryatids are perhaps Saint-Gaudens' finest draped female figures. Their attitude is one of reposeful strength and dignity. That on the left holds above her



MANTELPIECE BY AUGUSTUS SAINT-GAUDENS
WITH A MOSAIC DESIGNED BY JOHN LA FARGE

The Vanderbilt mantelpiece now forms the central feature of the west end of the American sculpture gallery, and the other Saint-Gaudens sculptures in the Museum have been grouped in its vicinity. The mantelpiece consists of two heroic caryatids of Numidian marble supporting a lintel in the form of a complete entablature, and an overmantel of mosaic with marble pilasters and architrave supporting a second

head a scroll upon which is inscribed AMOR. That on the right carries a similar scroll inscribed PAX. Amor wears about her waist a girdle of ivy leaves, more of which are twined in her hair. Her long tunic is caught up beneath her breasts and again by the girdle at her waist and falls to the ground, revealing the tip of one sandaled foot. Pax wears about her waist a girdle of laurel leaves. Her tunic and general

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posture are the same as that of the other figure, but her head is inclined more to the front and her flowing hair contrasts with that of the other figure, which is caught up at the back of the neck. Both figures have inverted shells behind their heads and their arms are raised in support of the entablature. Most of the mouldings of the entablature are carved. The frieze is ornamented with delicately wrought acanthus-leaf rinceaux diverging from the center. At intervals acorns emerge from the foliage, recalling the Vanderbilt arms. The entablature breaks slightly forward over the heads of the two caryatids.

As for the overmantel, the mosaic was designed by John La Farge and consists of a seated, draped, female figure holding garlands which are caught up at their outer ends by two circular cartouches, one of which bears the Vanderbilt arms which may be described as per pale—dexter gold, a demi-eagle sable; sinister sable, three acorns leaved proper. The other cartouche

contains the Vanderbilt crest: a lion rampant or, having between his paws a boar's head silver on a sable field. Also in this same cartouche is the Vanderbilt motto, *DEO NON FORTUNA*, which translated means, "By God's grace not fortune's." The space on either side of the head of the figure is occupied by an inscription: *DOMUS IN LIMINE DOMINI VOLUNTATEM BONAM MONSTRAT HOSPITI INEUNTI SALUTATIO VALEDICTIO ADJUMENTUMQUE EXEUNTI—* "The house at its threshold gives evidence of the master's good will. Welcome to the guest who arrives; farewell and helpfulness to him who departs." Above this mosaic extends the second entablature wrought in oak with its mouldings beautifully carved and its frieze decorated by two female figures whose bodies terminate in leafy rinceaux. Not only does the mantelpiece embody the work of two of America's most noted artists, but also it will stand as a survival of a period of New York life which is vanishing altogether too rapidly.

PRESTON REMINGTON.

JEAN DUVET

It would be impossible in a few words to give any adequate description of the exhibition with which the new galleries of the Department of Prints are opened to the public, but among the things which the Curator of Prints was able to acquire last year at the sale of duplicates of the Albertina and Hofbibliothek Museums in Vienna is a very important group of engravings by Jean Duvet. A number of these will be shown in the Fourth Print Gallery, and the others may be seen in the Print Study Room.

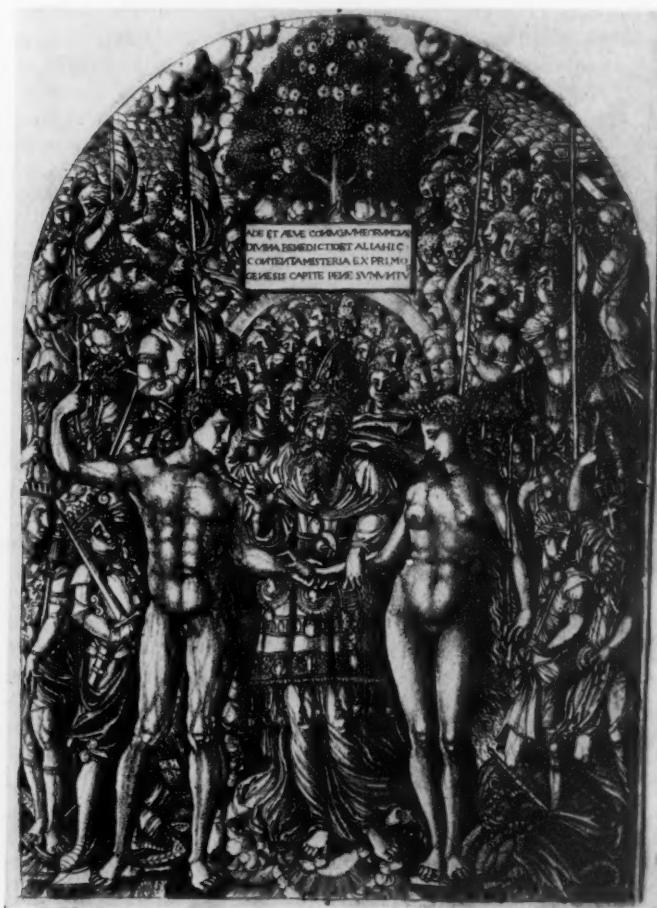
The oldest and the greatest of French Renaissance engravers was Jean Duvet of Langres, who was born in 1485 and presumably died sometime after 1561, the year in which his illustrations to the Apocalypse were printed in book form. Little or nothing is known about him except that he was goldsmith to the king. For those who desire to read the few and

irrelevant facts that are known, reference is made to the study of his life and work by Jullien de la Boullaye, published in 1876, and to the article by A. E. Popham in the *Print Collector's Quarterly* for July, 1921. His work is very little known, as typical groups of it hardly exist outside the greater European national collections, and even isolated specimens are of the greatest rarity. His prints for the most part being plainly signed, and his style being so definite and easily recognized that there is little or no question about his authorship of the unsigned plates, he has been of little interest to the students and practitioners of attribution, to whose labors so much of our modern knowledge of primitive engraving is due, and in consequence his work has not been reproduced as has that of lesser but more "fräglich" men.

The fundamental reason, however, for his lack of renown is probably the same thing that has made his work rare, the

fact that it is not cast in a popular mode and is probably more personal and idiosyncratic than that of almost any of his successors in the long line of French print makers. He began as a neologism and he has remained one—and thus aloof from

general rule been noteworthy rather for their admiration of mastery in the technique of process than for their perspicacity in the 'discovery or appreciation of genius. The attitude of earlier writers is more or less adequately represented by Bartsch,



ENGRAVING BY JEAN DUVET

those who must read as they run—a personality too highly developed, too thorny for all but the few who are willing to give the necessary time to an understanding of his artistic record. Especially has he been undervalued and misunderstood by the professional students and keepers of prints, who, while amiable gentlemen for the most part, have also as a

who says nothing in Duvet's favor except that his style of engraving is a mess (*strapassonnée*) and may perhaps be understood when it is remembered that his Apocalypse was done after he had reached the age of seventy. Even our contemporary authorities, Professor Hind and Herr Kristeller, in their guarded praise and frank faultfinding, remind one very much

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of the note inserted by Dr. Thornton at the foot of the page in which appeared the first of Blake's woodcuts: "The Illustrations . . . are by the famous Blake . . . who designed and engraved them himself. This is mentioned, as they display less of art than of genius, and are much admired by some eminent painters." Although the eldest of French engravers, Duvet in time came after Dürer and Marcantonio, and he has never been wholly forgiven by the professed historians for his failure to follow in the technical path laid down by one or the other of his predecessors. At the very beginning he revolted from the path his French successors were to take, and a revolutionary is no more appreciated when he comes before than when he comes after the series of precedents that others lay down. Particularly in France this was and is a serious matter, for France is *par excellence* the land of academies, the country where precedents are of the utmost importance, where clarity is of more moment than virtue, the only highly civilized land where eighty is still "four twenty." Not until quite modern times has any spirit akin to his made prints in France, and even yet he is regarded askance for his rebelliousness against the rules long after to be laid down by Audran under the reign of the Grand Monarque.

Thus the fact, quite obviously, is that Duvet failed in elegance, that his lines were not tidy and neat, and that he had never studied the academic rules for the indication of swelling muscles or the ripple of light upon women's hair, and that he actually was so brazenly sinful that he sometimes used two or three bold lines to reinforce and make more prominent the contour of a leg or arm. He is also reproached because his designs for the Apocalypse are "crowded" and not open and simple—but of that more anon. His engraving crimes are thus many and awful, and only to be put up with on the ground that he was a poor provincial and the first Frenchman to make an engraved plate.¹

It therefore becomes us, in this land where academies are merely mutual ad-

¹Topie, who presumably did the 1488 Breydenbach, was an Italian.

miration societies and without authority, to look at Duvet through our own untutored eyes, and to see if possible what we find in his work.

First of all, and to get rid of it as quickly as possible, we find that he was an unkempt, uncertain draughtsman when it came to the representation of things in what are accepted as their actual, normal shapes—as unkempt and uncertain as some of our own contemporaries who prefer to put the big ends of tables on the far sides. But just as these contemporaries play hob with the rules of perspective, knowingly and of malice prepense, so possibly did Duvet—thinking perhaps that after all his tables were not real tables but pictorial elements which his hand was free to treat as he wished for his own purposes. There are much more improbable things which are believed as "laws of nature" by the most ardent and accurate of our modern painters and by scientists who, never yet having met up with David Hume, believe that they are in a way to discover "reality." If one stops to think of it for a moment, however, there is little in life that is philosophically more comic than adverse criticism of a picture on the score of its lack of reality, especially when every one knows immediately what it does represent. There is a whole chapter in the encyclopedia of futility to be devoted to that subject when the time for it comes, a chapter as long and as entertaining as de Morgan's book on the squarers of the circle.

"And some they said—'What are you at?'
And some—'What are you arter?'"

Thus, having admitted the worst and paid our compliments to it in due form, we can go on to inquire what else Duvet did besides draw "badly." The first thing we find is that he was not light (certainly no *léger duvet*) but rather full of a childlike, naïve solemnity and seriousness which led him to indulge in somewhat painstaking efforts to represent the things that were called for by the words of the texts he had set out to illustrate. The historians all criticize him for the lack of clarity and simplicity in his designs for the Apocalypse, saying that they were overloaded with

WING K

detail and confused in their general effect. And what they say is true. These designs are chock-full of detail and at first glance they are confused—but, it may be demurred, suppose they are, what of it? Could he have given us a true pictorial view of the Apocalypse had he done otherwise? Of course, the example of Dürer will promptly be cited. He did not mix things up like that. And to this one can only say, again: "What of it? Did Dürer really attempt to illustrate the Apocalypse, or did he merely make some designs on its theme?"

Now there is only one way to answer this problem, and that is respectfully to refer our objectors on the score of clarity, etc., to the words of John as they were translated by the forty-seven. In few other books, possibly in no other book in English, is there to be found a more magnificent orchestration of multiple sounds and emotions, nowhere a more astounding sense of close-packed, crowded incident, and sweeping, irresistible movement. Men and devils and kings and armies swarm and trample, and through all is the sound of trumpets and the ceaseless whirring of the wings of angels. There is Babylon, "that great city," but an incident beside the awe and the majesty of God. We close the volume and our ears still ring with the echoes of the mighty hosts and the dragons and the beasts, and are flooded with that "voice of mighty thunderings, saying, Alleluia," and our eyes recall "the merchandise of gold, and silver, and precious stones, and of pearls, and fine linen, and purple, and silk, and scarlet, and all thyine wood, and all manner vessels of ivory, and all manner vessels of most precious wood, and of brass, and iron, and marble, and cinnamon, and odours, and ointments, and frankincense, and wine, and oil, and fine flour, and wheat, and beasts, and sheep, and horses, and chariots, and slaves, and souls of men," and we think of "the fearful, and unbelieving, and the abominable, and murderers, and whoremongers, and sorcerers, and idolaters, and all liars" and "their part in the lake which burneth with fire and brimstone: which is the second death," and we also think of the city which "had no need of the sun, neither of the

moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof," and of those therein who "shall see his face; and his name shall be in their foreheads." No, after all, it wasn't plain and simple and lacking in confusion, and great as are Dürer's designs he, by making them plain and simple and lacking in confusion, somehow failed to project into them just that particular surge and roar and impossible wealth of detail and movement which are the very pith and marrow of the book of Revelation. Doubtless Duvet too failed in his impossible task, just as any one might, but at least he made a more gallant and effective struggle to accomplish it than any other engraver of whom we have record. Moreover, we know that he was aware of the complexity of his undertaking and that he was at pains to understand it, for on the first print of his series he was careful to put a statement in Latin that the sacred mysteries contained therein were done according to the true letter of the text (*ac verae litterae textus*) with the aid of men more learned than the artist himself (*virorum peritiorum indicio*).

Thus, the charge of complexity and confusion is taken care of and instead of seeing in it the accusation of a fault we find it to be an acknowledgment of at least partial success. And, as we look again at the plates of Duvet's Apocalypse, we can see how much of moyement and surge and roar and thickness of event he managed to crowd into them, and instead of being bothered by it as by an incompetency, we find it to be extraordinary and exciting, and a true sign of the artist's fundamental honesty and greatness. That he should have succeeded as well as he did is the strongest sign that one could desire of his skill and of his temperament.

But Duvet did other things than the Apocalypse, though that is his undoubted masterpiece, and in some of these other things he, first among French engravers in this respect as well as in the mere temporal sense, exhibited elegance, that greatest and most highly prized of the specifically French virtues. It was not the polished, manicured, marcel-waved

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elegance that was developed by his successors in the eighteenth century, nor that more sober variety which flourished in the seventeenth, but the rough, country gentleman's elegance of the time of Francis I and his immediate successors. It is to be found at its best in the plates of *La Majesté Royale* and the *Henri II, roi de France*, which in spite of their rarity are among the finest products of the burin in France.

One more aspect of Duvet's work remains to be noticed, the lyricism which is so patent in his *Marriage of Adam and Eve*. Here again he makes a crowded plate, full of incident in its every portion, and yet the two majestic figures stand forth in glory as they are united in one by the will of God. It is a paean of joy, of happiness—the true springtime, eternal and unchanging, of human life, the conjunction of man and woman.

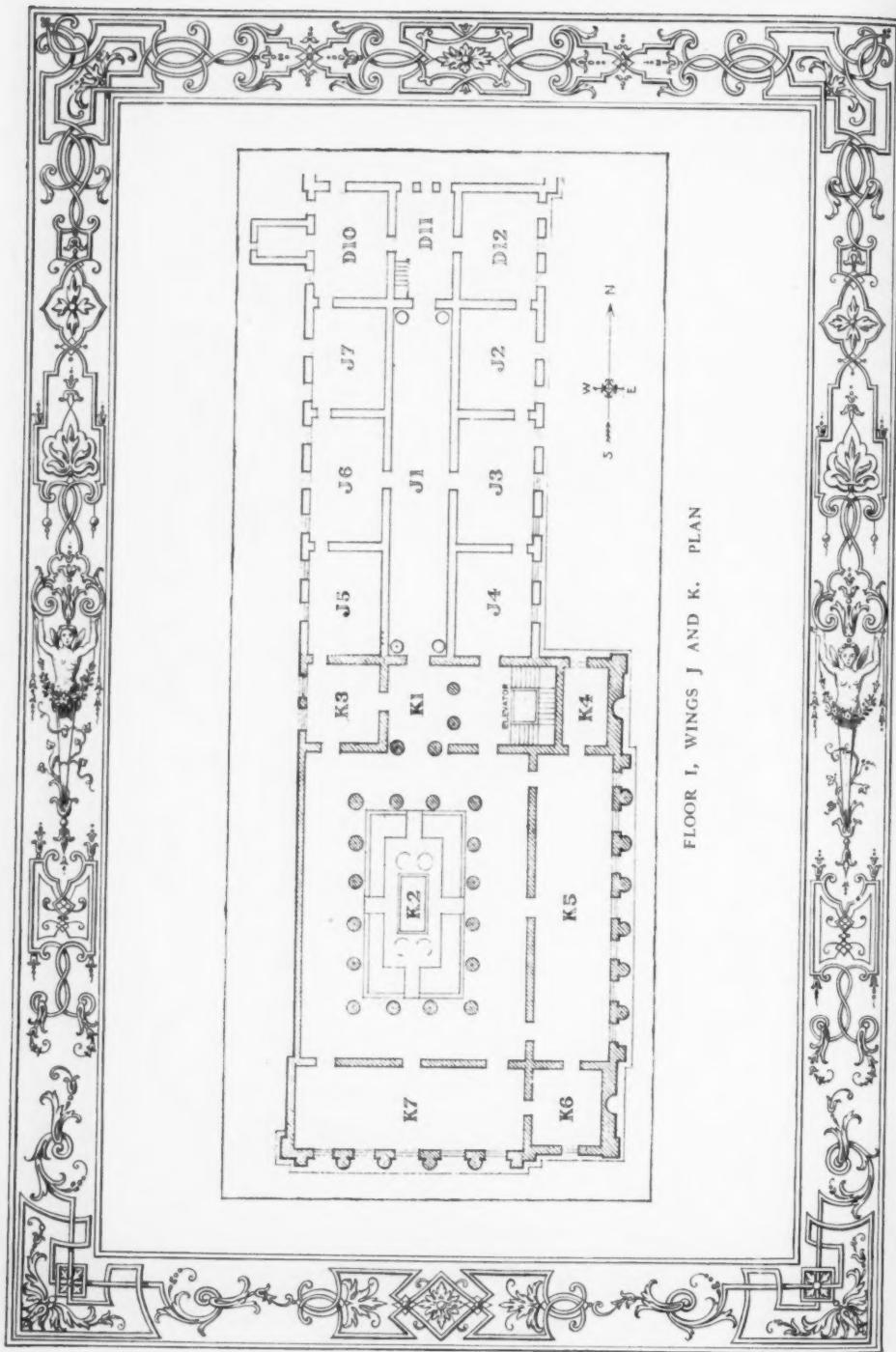
Of course, it is to be expected that there will be many who never will, never can, throw themselves into the frame of mind necessary to enjoy or appreciate Duvet's work—but for those who are able to do so, few more interesting prints have ever been made in Europe. His work, like the *Apocalypse* itself, is something which can hardly be expected to find many adherents today, its tempo and its swing and its imagery are so foreign to the time and the temperament of those who spend their lives running to and fro in motor cars and whose solitary evenings are redeemed from boredom only by the interference of the radio. He is of a different intellectual temper—a much older one, and one to which some day, when the world shall have discovered the emptiness of mechanism, it may return with relief and spiritual comfort.

WILLIAM M. IVINS, JR.

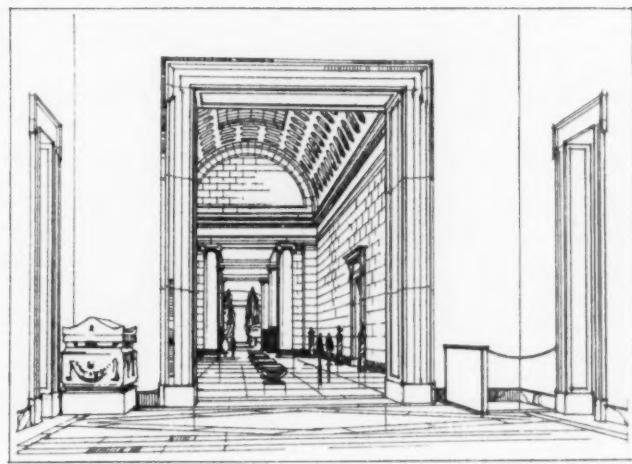


MAIN HALL
ENTRANCE TO WING K

WING K
PLANS OF THE FLOORS
WITH A KEY
TO THE LOCATION OF
THE COLLECTIONS



FLOOR I, WINGS J AND K. PLAN

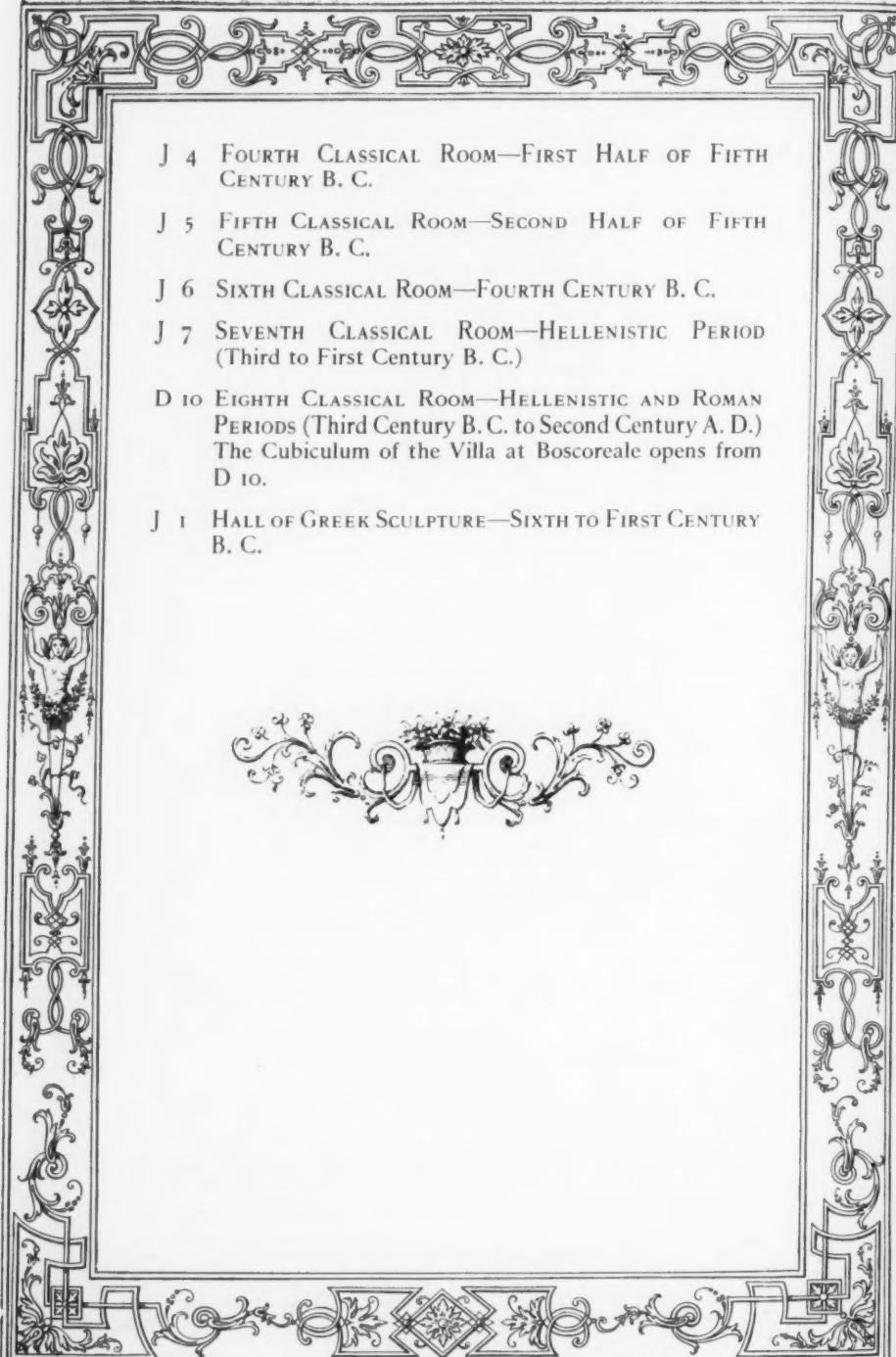


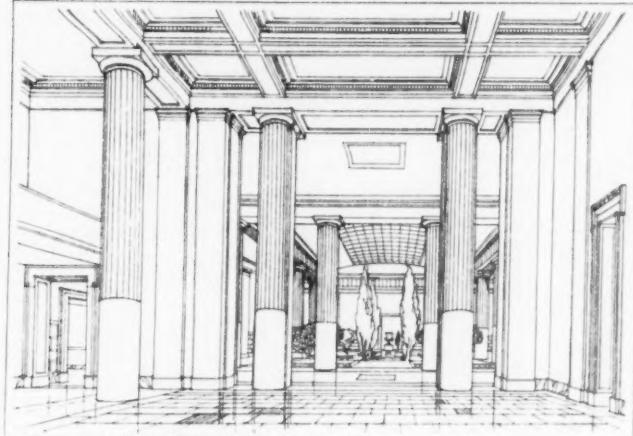
FIRST FLOOR
LOOKING THROUGH WING J INTO WING K

CLASSICAL ROOMS PRELIMINARY TO WING K

After passing through the left half of the entrance hall, the visitor enters the galleries containing the classical collections. By proceeding through the rooms in the order outlined below, he will see the objects in their chronological sequence. For those desiring to pass immediately into Wing K, the direct course is through the central hall of Greek sculpture.

- D 11 PREHISTORIC GREEK PERIOD (about 3000 to 1100 B. C.)
- D 12 FIRST CLASSICAL ROOM—PREHISTORIC GREEK PERIOD (about 3000 to 1100 B. C.)
- J 2 SECOND CLASSICAL ROOM—EARLY GREEK PERIOD (about 1100 to 700 B. C.)
- J 3 THIRD CLASSICAL ROOM—ARCHAIC PERIOD (Sixth Century B. C.)

- 
- J 4 FOURTH CLASSICAL ROOM—FIRST HALF OF FIFTH CENTURY B. C.
- J 5 FIFTH CLASSICAL ROOM—SECOND HALF OF FIFTH CENTURY B. C.
- J 6 SIXTH CLASSICAL ROOM—FOURTH CENTURY B. C.
- J 7 SEVENTH CLASSICAL ROOM—HELLENISTIC PERIOD (Third to First Century B. C.)
- D 10 EIGHTH CLASSICAL ROOM—HELLENISTIC AND ROMAN PERIODS (Third Century B. C. to Second Century A. D.)
The Cubiculum of the Villa at Boscoreale opens from D 10.
- J 1 HALL OF GREEK SCULPTURE—SIXTH TO FIRST CENTURY B. C.



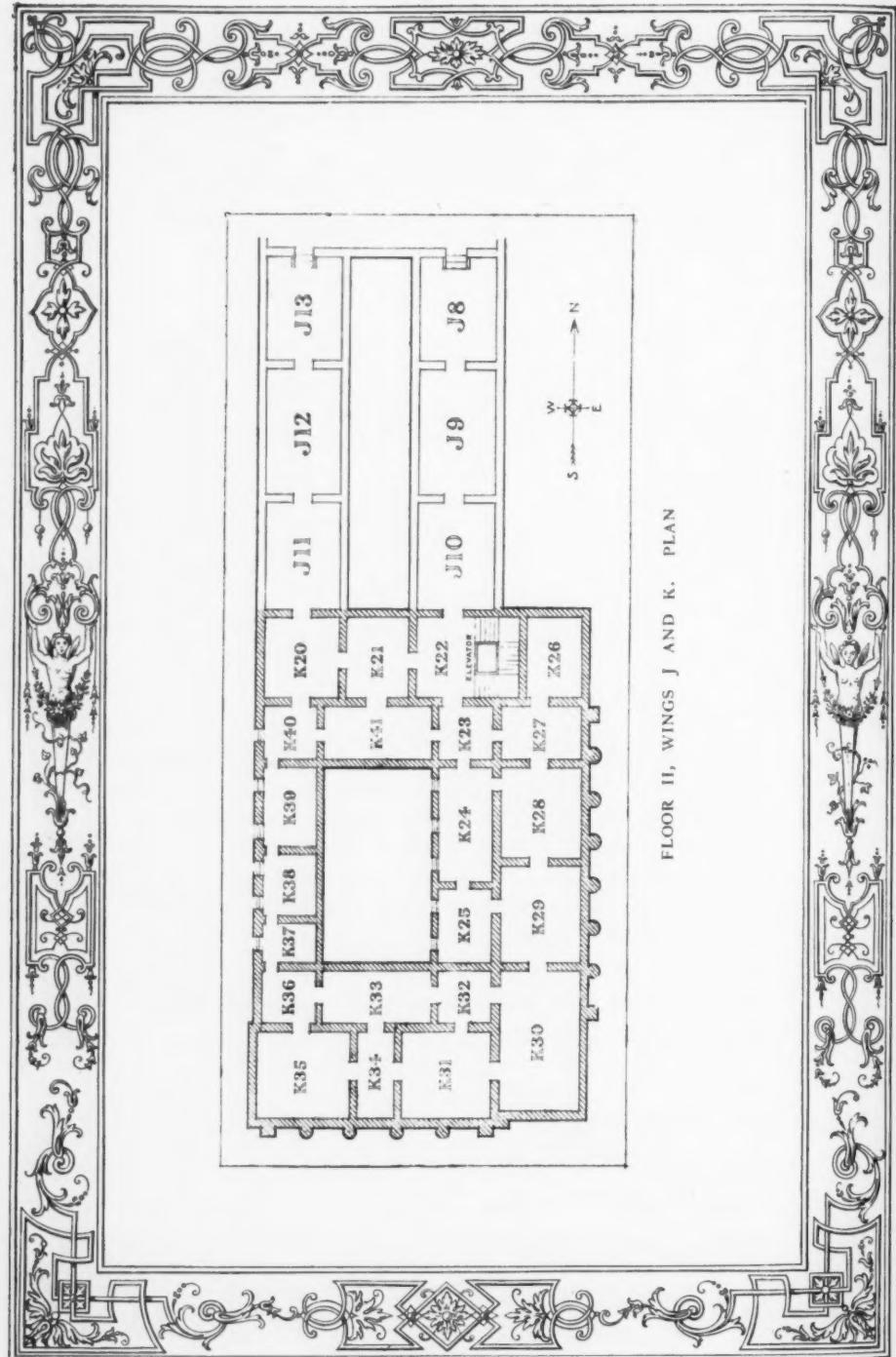
FIRST FLOOR
WING K, LOOKING INTO ROMAN COURT

CLASSICAL ROOMS IN WING K

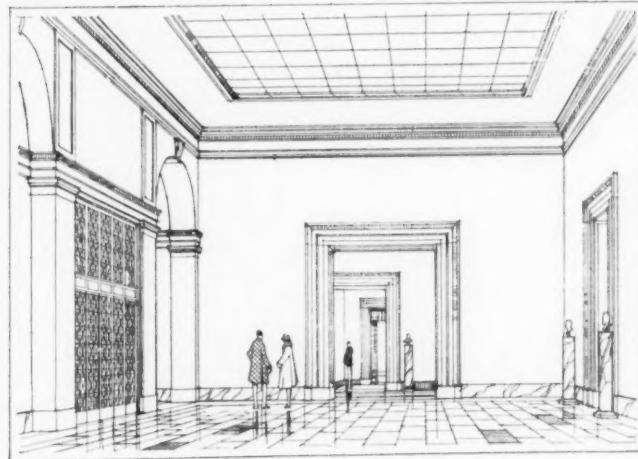
- K 1 ROMAN ANTIQUITIES—FIRST CENTURY B. C. TO THIRD CENTURY A. D.
- K 2 COURT (EASTERN COLONNADE)—GREEK ANTIQUITIES, FIRST HALF OF FIFTH CENTURY B. C.
- K 2 COURT (WESTERN, NORTHERN, AND SOUTHERN COLONNADES)—ROMAN ANTIQUITIES, FIRST CENTURY B. C. TO FIFTH CENTURY A. D.
- K 3 ANTIQUITIES FROM SARDIS—VARIOUS PERIODS
- K 4 CLASSICAL JEWELRY—BRONZE AGE TO ROMAN PERIOD
- K 5 CESNOLA COLLECTION OF ANTIQUITIES FROM CYPRUS—BRONZE AGE TO ROMAN PERIOD

GALLERIES OF SCULPTURE WING K, SOUTH END

- K 6-7 AMERICAN SCULPTURE



FLOOR II, WINGS J AND K. PLAN



SECOND FLOOR
LOOKING INTO WING K, EAST SIDE

GALLERIES OF DECORATIVE ARTS WING K, EAST SIDE

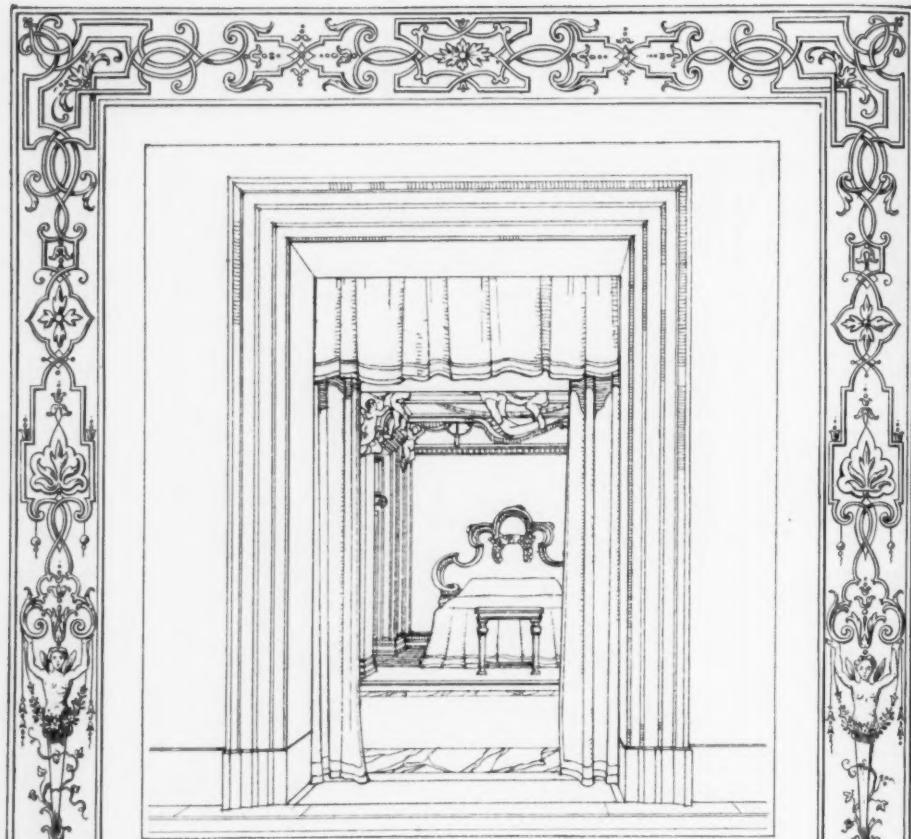
Returning through the courtyard, the visitor will find, on his right, elevator and stairs to the second floor of Wing K. By either method of ascent he will arrive in K 22. Straight ahead of him are K 20 and 21, part of a sequence of rooms containing European furniture and other decorative arts from the sixteenth to the twentieth century, a sequence which begins in J 13 and ends in J 8. For the other galleries of decorative arts, listed below, the visitor must turn to his left.

K 22 CERAMICS (ENGLISH), WEDGWOOD

K 23 MEXICAN MAIOLICA

K 24 EUROPEAN GLASS (HOLLOW WARE)

K 25 EIGHTEENTH-CENTURY BEDROOM FROM THE SAGREDO PALACE, VENICE, ABOUT 1718. Presumably by Abondio Stazio and Carpoforo Mazetti. Ceiling-painting attributed to Gasparo Diziani



SECOND FLOOR
ROOM FROM THE PALAZZO SAGREDO

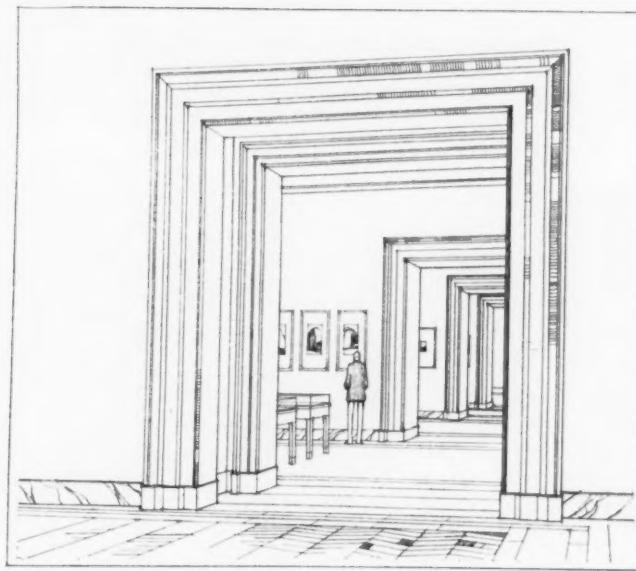
K 29 MAIOLICA (CHIEFLY ITALIAN RENAISSANCE)

K 28 EUROPEAN POTTERY

K 27 EUROPEAN (ENGLISH) PORCELAIN

K 26 EUROPEAN (CONTINENTAL) PORCELAIN; WATCHES;
EIGHTEENTH-CENTURY ENAMELS

Note. Tapestries are exhibited in Galleries K 20 and 26-29

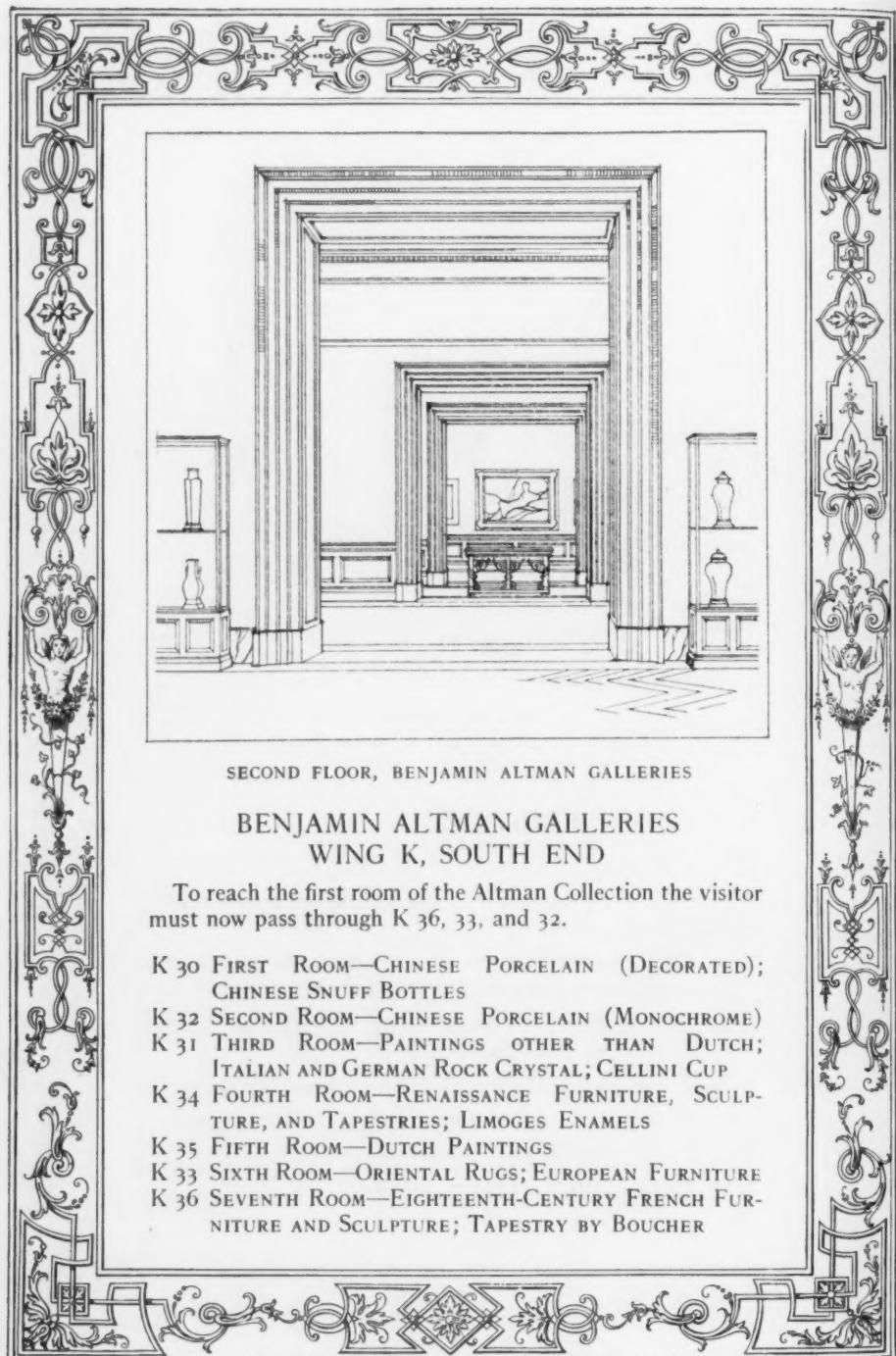


SECOND FLOOR
LOOKING INTO WING K, WEST SIDE

PRINT GALLERIES
WING K, WEST SIDE

To enter the print galleries the visitor must now return through K 27 and 23.

- K 41 FIRST PRINT GALLERY—MASTERPIECES OF ENGRAVING AND ETCHING, CHRONOLOGICALLY ARRANGED
- K 40 SECOND PRINT GALLERY—MASTERPIECES OF WOOD-CUTTING AND WOOD-ENGRAVING
- K 39 THIRD PRINT GALLERY—MASTERPIECES OF LITHOGRAPHY
- K 38 FOURTH PRINT GALLERY—ACCESSIONS OF 1925
- K 37 FIFTH PRINT GALLERY—ORNAMENT



SECOND FLOOR, BENJAMIN ALTMAN GALLERIES

BENJAMIN ALTMAN GALLERIES
WING K, SOUTH END

To reach the first room of the Altman Collection the visitor must now pass through K 36, 33, and 32.

- K 30 FIRST ROOM—CHINESE PORCELAIN (DECORATED); CHINESE SNUFF BOTTLES
- K 32 SECOND ROOM—CHINESE PORCELAIN (MONOCHROME)
- K 31 THIRD ROOM—PAINTINGS OTHER THAN DUTCH; ITALIAN AND GERMAN ROCK CRYSTAL; CELLINI CUP
- K 34 FOURTH ROOM—RENAISSANCE FURNITURE, SCULPTURE, AND TAPESTRIES; LIMOGES ENAMELS
- K 35 FIFTH ROOM—DUTCH PAINTINGS
- K 33 SIXTH ROOM—ORIENTAL RUGS; EUROPEAN FURNITURE
- K 36 SEVENTH ROOM—EIGHTEENTH-CENTURY FRENCH FURNITURE AND SCULPTURE; TAPESTRY BY BOUCHER